THE SHOCKING NEW JFK BOOK

2012 TV PILOTS

A STAR WARS ACTOR TELLS ALL

#1194 • FEB. 17, 2012

Entertainment

1 of 3 COLLECTOR'S COVERS
Nina Dobrev & Ian Somerhalder of The Vampire Diaries

The Vampire Diaries

Sexy Cast? Check! Obsessed Audience? Check!
Why the Cult Hit Is Hotter Than Ever

PLUS Meet the "Shippers"—TV's Weirdest Fans

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Features

28 COVER *The Vampire Diaries* Fans of The CW's hit drama can't get enough of the sexy love triangle between two undead brothers and one very lucky mortal girl. We talked to the cast and creators about what's next for Damon, Stefan, and Elena. BY NUZHAT NAOREEN

36 TV's Craziest Fans Shippers have grown into a pop culture movement and today are making their voices heard through fan fiction, homemade music videos, and endless online debates. Showrunners can't help but listen. BY JEFF JENSEN

40 Adam Levine On paper, he is kind of hard to like: He's a cocky rock star who dates a lingerie model and lives in a bachelor pad with suede floors. But on TV—as a coach on NBC's hit *The Voice*—the Maroon 5 singer is funny and (dare we say it?) sweet. Okay, fine, Adam, we like you. We really like you. BY MELISSA MAERZ

44 I Was Jar Jar Binks He played one of the most polarizing characters in movie history. Now Ahmed Best and his *Star Wars* costars try to make sense of how one goofy Gungan could make so many fans so gosh-darn angry. BY DALTON ROSS

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***VOICE* ACTIVATED** Adam Levine shows off his moves (like Jagger and otherwise) on NBC's hit singing competition

STYLING: MATT GOLDMAN/MARGARET MALDONADO AGENCY; HAIR: SHAWN FINCH; MAKEUP: DARCY GILMORE; PROP STYLING: LUCA OGNIBENE/ARTMIXBEAUTY.COM. SUIT, SHIRT, AND SHOES: TOM FORD

Photograph by TURE LILLEGRAVEN

Power of Three

TV's sexiest love triangle, *The Vampire Diaries'* Paul Wesley, Nina Dobrev, and Ian Somerhalder, slipped beneath the sheets for our steamy daylong cover shoot. Photo editor Rachael Lieberman declared the session her favorite in six years at EW, and Dobrev concurred: "We had so much fun." (Who wouldn't?) With such fangtastic images, we couldn't settle on just one cover.

ON THE COVERS
Paul Wesley, Nina Dobrev, and Ian Somerhalder photographed exclusively for EW by Ruven Afanador on Jan. 29, 2012, in Atlanta

STYLING: EMMA PRITCHARD/BAKERS.COM; HAIR: DANIEL CUKET/THE CRITERION GROUP; DOBREV'S MAKEUP AND SOMERHALDER'S GROOMING: ESSIE CHA; WESLEY'S GROOMING: CHAR COATS CRUMP; DOBREV'S MANICURE: TERRANCE TERRY; SET DESIGN: SHAWN PATRICK ANDERSON/BRIDGE ARTISTS; DOBREV'S BRA (WITH WESLEY AND SOMERHALDER): SIMONE PERELE; NECKLACE: ANDREA CANDELA; DOBREV'S BRA (WITH WESLEY): VICTORIA'S SECRET; NECKLACE WORN AS BRACELET: ANDREA CANDELA

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or buy all three at ew.com/vampirecovers

Photograph by **RUVEN AFANADOR**

FEEDBACK

We Need to Talk About Oscar

Reading your Oscar Viewer's Guide, I had a revelation: Why do we persist with awards along gender lines? Wouldn't it make more sense to award performances based on genre? In other words, the category Best Actor in a Drama would include both men and women. Shouldn't ***Moneyball***'s **Brad Pitt** be pitted against ***The Iron Lady***'s **Meryl Streep**?

ANGELA FERGASON
San Jose, Calif.

"It looks like there's been some sort of mistake." No kidding! The Academy's decision to nominate only two songs this year is just another of its wacky whims. The traditional five Best Picture nominations became 10 two years ago, nine this year, and—who knows!—maybe two next year. But if the Academy would give **Doris Day** a lifetime achievement award, as so many of us have petitioned for, maybe all can be forgiven.

BOB CANNING
Petaluma, Calif.

Bridesmaids 2 Be or Not 2 Be?

Hollywood would do well to pay attention to **Kristen Wiig**'s decision not to make a ***Bridesmaids*** sequel, as Mark Harris says in his Final Cut column. Though Mr. Harris calls her decision "audacity," I suggest "integrity" would be more apt. I would not blame her if she succumbed to an ungodly amount of money and made *Bridesmaids 2*. But I hope she sticks to her guns, and I also hope that she keeps writing and acting.

WALTER FREEMAN
Nashua, N.H.

I can't say I agree with Mark Harris. Although that story arc has ended, the girls haven't died, you know. Their lives continue, and maybe they will run into each other again. I think that would be fun to see.

PHILIP MARCUSE
Birmingham, Mich.

Oscar's Legendary Stars

Readers raved about our story on 102-year-old Oscar winner Luise Rainer, who shared her memories of Academy Award ceremonies in the '30s. "I have loved and followed Luise Rainer for years, and I'm always wondering why no one ever mentions her," wrote Tori Chesney. "It was a wonderful surprise to see a story dedicated to her. I eagerly await the day a movie comes out about her life. Thank you.... I cried!" Sarah Karnes said, "Very few people my age (24) even know who Rainer is, but ever since I saw her in *The Great Ziegfeld*, Rainer has been one of my artistic idols." But David Buning was "disappointed not to see mentioned two of the other oldest living Oscar winners, Joan Fontaine, now 94, and Olivia de Havilland, 95."

(Clockwise from top) Olivia de Havilland, Luise Rainer, and Joan Fontaine

Cut to the Chase

In "7 Awesome Car-Chase Movies," no mention of any of the ***Bourne*** movies or ***The Italian Job***?

BILL ANDERSON-HORECKA
Minneapolis

Where's ***What's Up, Doc?*** Slapstick chase all the way, with a Chinese dragon, a vendor's bicycle, and a floating VW Bug.

BARRY FORD
Little Rock, Ark.

Book Smart

Hands down, the best book review I've *ever* read was the one Jeff Giles wrote about **Katherine Boo**'s book about the Mumbai slums, ***Behind the Beautiful Forevers***. What made it the best? This line: "Right now the book is sitting on my shelf making all the other books feel stupid." I ran to my Nook and preordered it, and now I'm impatiently waiting to read the book that made all his other books doubt their intelligence.

ANGEE LEWANDOWSKI
Chandler, Ariz.

RIHANNA'S GOT CLOTHES ON!

Thank you for the shot of Rihanna in hot pants with her legs spread last week... and for the one of Rihanna in hot pants the issue before that...and for two more pictures (in one week!) of her in hot pants in your year-end double. And I'd be remiss if I didn't thank you for the butt shot you ran last fall. Enough!

KIM ISENHART, WINTER PARK, FLA.

Senior editor Leah Greenblatt responds: *We agree, Kim; they just don't make Amish pop stars like they used to. To make it up to you, we offer the photo at right—in which only Muppets, not hot pants, were harmed.*

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On-the-scene reports
Up-to-the-minute winners lists
Red-carpet fashions
Video interviews with the nominees
Photo galleries

(Clockwise from top left) Oscar nominees Octavia Spencer, Gary Oldman, Brad Pitt, Melissa McCarthy, Meryl Streep, Michelle Williams, Christopher Plummer, and Jonah Hill

MUSIC'S BIG NIGHT

Get into the Grammys groove with coverage of the Feb. 12 awards show (hosted by LL Cool J, below) on EW.com, including winner updates, performance reviews, best and worst moments, and more.

TV FASHION SHOWS GALLERY

Even if you can't make Fashion Week in New York City Feb. 9–16, get a front-row look at the memorable catwalk moments on TV, including Carrie's (above) fashion-show fall on *Sex and the City*, at *ew.com/runwaygallery*.

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EW LOOKS BACK

CARRIE: BROADWAY'S BLOODIEST FLOP

→ Nearly a quarter century after its notoriously brief run, the musical *Carrie* remains Broadway's most infamous bomb. Despite praise for **BETTY BUCKLEY** as the mother of a girl with telekinetic powers, the $8 million adaptation of Stephen King's novel earned savage reviews and shuttered in 1988 after just five performances. On March 1, a new, drastically overhauled version will premiere Off Broadway. We talked with stage vet Buckley (who recently tweeted against *American Idol* judge Randy Jackson for his criticism of contestants as "too Broadway") about the ill-fated original. –CLARK COLLIS

Poster of the 1988 original

Poster of the 2012 revival

Betty Buckley

You played a gym teacher in Brian De Palma's 1976 film version of *Carrie*. How did you end up in the musical?

Betty Buckley [Lyricist] Dean Pitchford and [composer] Michael Gore, who are friends of mine, said, "We're doing a musical of *Carrie* and we want you to play the mother." I was thrilled, and then we couldn't come to business terms. They moved on to Barbara Cook [who played Carrie's mother in a U.K. tryout run] and it got killed by the critics. Barbara said she wasn't coming to Broadway with it. So they called me back.

Were there any technical issues with the show?

Buckley Oh, yeah.

Because there's a rumor that Barbara Cook was nearly decapitated during the U.K. run.

Buckley There was this house set that comes down while another's going up. That was a pretty scary moment. But they worked that out in New York. And I was always prepared to run from the set. [*Laughs*] But the fire sequences? That was pretty frickin' scary. I mean, Linzi [Hateley, who played Carrie] had fire in her hands at one point. I was like, "Damn!"

This was actual fire?

Buckley Yeah. I was real happy it wasn't me holding the fire. That's not my bailiwick.

What reaction did you get from audiences?

Buckley People were crazed. I've never been a part of anything like it. At the end of the show, Carrie stops my character's heart on the stairway after I've stabbed her, and then Carrie crawls down to the front of the stage and dies. There's a blackout, and then Linzi and I take a bow. The first night we finished and the entire audience, with one voice, started to boo. It was terrifying. The lights come back up on Linzi and me and the house jumps to their feet and gives us a standing ovation. It was a wild thing. But some people didn't just dislike it, they loathed it.

Like *New York Times* critic Frank Rich, who compared the show to both the *Titanic* and the *Hindenburg* in the same sentence.

Buckley He *loathed* the show, but he liked Linzi and me. But he wrote these accolades about us in such a way that it was impossible to lift a quote about either one of us.

What do you think of the revival?

Buckley People have wanted to revive it for years. The writers just didn't want to because they were so hurt. But enough time went by, and then a new collaborator [*Altar Boyz* director Stafford Arima] came in. To be honest, I wish I was in it! ■

Linzi Hateley in 1988's *Carrie* on Broadway

2012 POSTER: THOM KAINE; BUCKLEY: STEVE MACK/GETTY IMAGES; HATELEY: PETER CUNNINGHAM

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And a little short on everything else.

life's too short

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The Top 10 Things We Love This Week

The MUST LIST

(From left) *The Descendants, Extremely Loud & Incredibly Close, The Artist,* and *The Help*

1 AMC THEATRES BEST PICTURE SHOWCASE

Put your moviegoing stamina to the test with the theater chain's mega-marathon of this year's Oscar nominees at select locations on Feb. 18 and 25. *(go.amctheatres.com/bps for details)*

2 TRAMP, Sharon Van Etten From the sing-till-it-hurts tradition of early Cat Power and PJ Harvey comes this gorgeous and deeply personal indie-rock breakthrough from the Brooklyn singer-songwriter.

3. WONDER, by R.J. Palacio

In this bighearted debut YA novel, Auggie Pullman is a kind, insightful 10-year-old boy, born with a severe facial deformity, who endures relentless bullying and cruelty at his new middle school. But his story ultimately becomes an uplifting one as he changes the community around him.

4 TINY FURNITURE on DVD and Blu-ray You won't want to miss writer-actor-director Lena Dunham's new HBO series *Girls* in April. While you wait, check out the Criterion edition of her darkly comic indie from 2010.

THE DESCENDANTS: MERIE WALLACE; *EXTREMELY LOUD & INCREDIBLY CLOSE*: FRANÇOIS DUHAMEL; *THE ARTIST*: PETER LOVING; *THE HELP*: DALE ROBINETTE; VAN ETTEN: DUSDIN CONDREN; *TINY FURNITURE*: JOE ANDERSON

Illustration by JESSE LENZ

5

KISSES ON THE BOTTOM, Paul McCartney

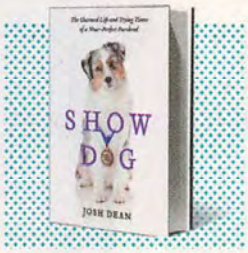
Roll over, Rod Stewart: On his new album of standards, Sir Paul offers up expert, elegant renditions of songbook mainstays like "Bye Bye Blackbird," plus two original tracks and guest appearances from Eric Clapton and Stevie Wonder.

MUST LIST APP!
You can sample and download songs, buy movie tickets, see videos, and more with EW's Must List iPad and iPhone app, available at iTunes.

6 THE WALKING DEAD AMC's thriller is back for the second half of season 2, and picks up a few seconds after the slaughter at Hershel's barn, which left a zombified Sophia dead (again) at the hands of Sheriff Rick (Andrew Lincoln, above, with Scott Wilson). Now the survivors must regroup to keep battling on. *(AMC, Sundays, 9 p.m.)*

7 SUBMISSIONS ONLY This addictive Web series—now in season 2—follows an aspiring actress and a theater casting director and features cameos from real stage vets like Michael Urie and Kristen Johnston (above). *(submissionsonly.com)*

8. TAKE SHELTER DVD and download
The standout indie drama, about a man (a stunning Michael Shannon) whose catastrophic visions threaten to tear him away from his wife (Jessica Chastain) and family, was sadly overlooked by the Academy Awards. Don't make the same mistake now that it's available. *(Rated R)*



9. SHOW DOG, by Josh Dean
The Westminster Dog Show is happening on Feb. 13 and 14, so if you don't know your toy group from your terriers, pick up this beguiling nonfiction account that follows Jack, a lovable, handsome Australian shepherd and an aspiring Best in Show.

10 OSCAR-NOMINATED SHORT FILMS Do the short-film categories always trip up your Oscar predictions? Then improve your odds: The nominees for best documentary, live-action, and animated short (including *The Fantastic Flying Books of Mr. Morris Lessmore*, above) are now showing in select theaters. *(shorts.tv/theoscarshorts for details)*

MCCARTNEY: PATRICK KOVARIK/AFP/GETTY IMAGES; *THE WALKING DEAD*: GENE PAGE/AMC; *THE FANTASTIC FLYING BOOKS OF MR. MORRIS LESSMORE*: MONBOT STUDIOS

GEORGE CLOONEY & HIS OSCAR PALS STILL GET STARSTRUCK, PAGE 15

NEWS And NOTES

TV's Cool and Crazy Pilot Season

Magic, mayhem, and *The Munsters*. A look at the most intriguing shows being considered for fall.

BY JAMES HIBBERD

ONCE UPON A TIME, five rival kingdoms scoured the land for the next hit TV show. Their quest? To find a broadcast series with that magical combination of "familiar yet different" broad-appeal concepts that fall somewhere on the creative spectrum between, say, *Mad Men* and *CSI: Denver*.

So what did they find? In addition to the requisite cop dramas and family comedies, the networks snapped up a slew of clever, bold, and downright batty titles. Along with several CW projects and **J.J. Abrams'** latest (see sidebars), one of the most interesting-on-paper ideas is ABC's *Last Resort*, a drama from *The Shield* creator **Shawn Ryan** about a U.S. submarine crew (including **Andre Braugher**) that goes rogue and establishes a tiny nuclear-capable country. Also promising is *The Vampire Diaries* chief **Kevin Williamson**'s untitled Fox thriller starring **Kevin Bacon** as a damaged federal agent pursuing a serial killer. And anybody could

OVER-ACHIEVER ALERT!

Does J.J. Abrams sleep? The man behind *Fringe*, *Alcatraz*, and *Person of Interest* has sold two more pilots. There's NBC's *Revolution*, set in a world where all electrical devices have stopped working, and The CW's *Shelter*, a surprisingly gimmick-free drama that takes place in a New England resort.

Déjà view: The networks are reimagining *The Munsters* and *Beauty and the Beast* (below)

(Clockwise from top left) Kevin Bacon, Sarah Silverman, Mindy Kaling, Andre Braugher, and Portia de Rossi all have pilots in the works

deduce that crime-drama-heavy CBS would eventually reinvent Sherlock Holmes, but who isn't curious to see how the network's take, the New York-set *Elementary*, turns out? Some notable trends...

→**MAGIC** Of the roughly 80 pilots picked up, about a dozen have fantasy or supernatural elements. (Not surprising, given the success of this season's top-rated new drama, ABC's *Once Upon a Time*, and, to a lesser extent, NBC's can't-believe-it-survived-Friday-nights *Grimm*.) ABC is especially high on supernatural titles. There's *Gotham*, about a policewoman who discovers a magical underworld, and *666 Park Avenue*, also set in NYC, which follows a young couple living in a haunted building. Plus, there are dueling *Beauty and the Beast* projects. (ABC's plays more like a fairy tale; The CW's is a love story and police procedural akin to the 1987–90 CBS series.)

→**REMAKE FATIGUE** After *Prime Suspect*, *The Firm*, and *Charlie's Angels* crashed, fewer household-name reboots are in the pipeline. One buzzworthy exception is NBC's *The Munsters* project, whose new title, *Mockingbird Lane*, reflects a more grown-up, dramatic spin on the gothic suburban family. (*Desperate Monsters*?)

→**MORE NEW GIRLS** The highly rated freshman sitcoms *New Girl* and *2 Broke Girls* helped pave the way for more fierce female comedies, including an NBC vehicle for **Sarah Silverman** (about the comedian looking for love after a break-up) and a Fox one for **Mindy Kaling** (who'll play a "Bridget Jones-type" doctor navigating work and romance). There's also ABC's *The Smart One*, with **Portia de Rossi** as a brainy woman who goes to work for her ditzy sister; CBS' *Super Fun Night*, with *Bridesmaids* costar **Rebel Wilson**, about a group of nerdy female friends partying; and NBC's *Downwardly Mobile*, with **Roseanne Barr** as a trailer-park proprietor.

→**BRITISH INVASION** A handful of obscure U.K. imports are in contention, including ABC's *Only Fools & Horses*, about the get-rich schemes of two streetwise brothers and their aging grandfather, and NBC's *Friday Night Dinner*, about a quirky family's weekly dinners. The latter is being adapted by **Greg Daniels**, who brought *The Office* to the U.S.

→**SOUND FAMILIAR?** Like *The Professional*? Try the untitled Fox project about a rogue assassin who mentors an orphaned 17-year-old girl. How about *Girl With the Dragon Tattoo*? CBS' *Quean* has a young female hacker teaming with an Oakland police detective to solve crimes.

EW **MORE ON EW.COM** For small-screen scoops, go to *insidetv.ew.com*

The CW's Promising Picks

The network—which hasn't launched a new hit since *The Vampire Diaries* premiered in 2009—boasts an impressive pilot roster. "The overall quality is as high or higher than we ever had," says The CW's development head, Thom Sherman. In addition to *Shelter*, there's a *Sex and the City* prequel exec-produced by *Gossip Girl*'s Josh Schwartz and Stephanie Savage, based on Candace Bushnell's novel *The Carrie Diaries*; an adaptation of DC Comics' *Green Arrow*; a future-set fantasy billed as "*The Hunger Games* meets *The Bachelor*"; and even a time-traveling musical. All filled with the network's trademark hotties, we hope.

No SJP, no problem: The CW snapped up a *SATC* prequel

THE SHAW REPORT BY JESSICA SHAW | **IN** Gayle & Charlie | **5 MINUTES AGO** Gayle & Oprah | **OUT** Gayle & syndication

Madonna rocks the Super Bowl halftime show

Super Bowl Winners & Losers

THE NEW YORK GIANTS weren't the only victors when they beat the New England Patriots 21–17 in the Super Bowl on Feb. 5. Here's a rundown of some of the NBC telecast's champs and chumps —*Keith Staskiewicz*

WINNERS

Kelly Clarkson No Aguilera-style gaffes and no showy melismatic overreaching for the pop diva. Just an honest and powerful rendition of "The Star-Spangled Banner."

Madonna The Material Girl's energetic, marching-band-backed halftime show with guests like Cee Lo Green and Nicki Minaj helped wash away the awful aftertaste from last year's performers, the Black Eyed Peas.

Doritos' slingshot-baby ad Volkswagen's *Star Wars* pups were strong with the Force, but they were edged out by the chip company's wacky fan-sourced commercial directed by documentarian Kevin T. Willson.

The Voice NBC aired the singing competition after the game, and the move paid off: A mind-boggling 37.6 million people tuned in, the highest rating for a nonsports telecast on any network in six years.

LOSERS

M.I.A. The too-cool-for-school agit-pop guest star flipped America the bird in the midst of an otherwise sparkling halftime show.

Roland Martin A tweet from the CNN commentator asking his followers to "smack the ish" out of men who were excited for David Beckham's racy underwear ad has the gay advocacy group GLAAD on the attack.

Movie trailers *USA Today* and Facebook's viewer survey showed that few people online rated the night's Hollywood commercials very highly. At press time, the spot for the massively budgeted *John Carter* hadn't even cracked the top 50.

Gisele Bündchen The supermodel's pregame email to friends urging them to pray for husband and Patriots quarterback Tom Brady was all for naught. And then she was caught on video slamming Brady's teammates after the game.

DAN SNIERSON'S HIT LIST

- **Adam Sandler to produce and star in adaptation of Candy Land board game** A movie about a game requiring little skill beyond color recognition? Consider this the thinking man's *Waterboy*.
- **Daniel Radcliffe admits he showed up to *Harry Potter* set while still drunk: "I can point to many scenes where I'm just gone"** And wait till you hear what Dobby was on.
- ***Fear Factor* contestant who was interviewed about drinking donkey semen on banned episode says she was then given gag order by NBC** Actually, I think that order was already given.
- **Newt Gingrich says he would like Brad Pitt to play him in movie about his life** Asked the same question, Mitt Romney answered: "I'd want George Clooney. No, wait—Clive Owen. Well, no, actually George Clooney..."
- **Kim Kardashian says she played "more dramatic version" of herself on *Last Man Standing*** So...71 days?
- **Roseanne Barr to star in sitcom pilot for NBC and run for president** That's crazy! Does she honestly think she has a shot at turning around NBC?
- **Miley Cyrus tweets "cracked my tail bone doing a front flip"** Anyone know what that's code for?
- **"Everybody Hurts" voted most depressing song of all time in survey** Told of the news, a heavy-lidded, stubbly R.E.M. sighed, rolled out of a cigarette-butt-and-cold-pizza-littered bed, and broke up with itself again.
- ***Back to the Future* may be coming to Broadway** "If my calculations are correct, when this baby hits 88 miles per hour, you're gonna see some serious orchestra pit!"
- **Michelle Obama defeats Ellen DeGeneres in push-up contest on *Ellen*** She later dusted Jay Leno in a chin-up challenge, but that one didn't seem fair.

(PREVIOUS SPREAD) CLOONEY: D DIPASUPIL/FILMMAGIC.COM; BACON: HARRY PLUVIOSE/RETNA/CORBIS; SILVERMAN: LANDOV; DE ROSSI: BECK STARR/FILMMAGIC.COM; BRAUGHER: JOHN LAMPARSKI/WIREIMAGE.COM; KALING: MARK SAVAGE/CORBIS; *THE MUNSTERS*: EVERETT COLLECTION; *BEAUTY AND THE BEAST*: PARAMOUNT PICTURES/EVERETT COLLECTION; PARKER: CRAIG BLANKENHORN (THIS PAGE); GAYLE KING: RON ASADORIAN/SPLASH NEWS; MADONNA: ANTHONY J. CAUSI/SPLASH NEWS; SANDLER: FRAZER HARRISON/GETTY IMAGES

Illustration by JOHN UELAND

THE BIG EVENT

QUESTION OF THE DAY

WHEN WAS THE LAST TIME YOU WERE STARSTRUCK?

ACADEMY AWARDS NOMINEES LUNCHEON → BEVERLY HILLS, FEB. 6

The Help's Best Supporting Actress nominee, Octavia Spencer: "Today. It's hard not to be starstruck when you see Meryl Streep, George Clooney, and Steven Spielberg."

"Yesterday, when I shot something for Funny or Die with Henry Winkler, the Fonz. I hugged him, and he said, 'I love you.' I was so moved. He raised me. He was like my lullaby in my childhood."

The Artist's Best Actor nominee, Jean Dujardin

The Artist's Best Supporting Actress nominee, Bérénice Bejo (above, with director Michel Hazanavicius and costar Dujardin): "I still can't believe when Meryl Streep comes up to me as someone that she knows. She says, 'Hi, Bérénice, how are you?' And she says my name really well."

My Week With Marilyn's Best Actress nominee, Michelle Williams (right): "Today I met Janet McTeer. I didn't even really recognize her, she's such a shape-shifter. I said, 'Oh, it's you!'"

"You know what, I just met Max von Sydow and I was starstruck. I was very excited to go up and shake his hand."

The Descendants' Best Actor nominee, George Clooney

HAZANAVICIUS, BEJO, AND DUJARDIN, CLOONEY: CHRIS PIZZELLO/AP IMAGES (2); SPENCER, WILLIAMS: MARIO ANZUONI/REUTERS/LANDOV (2)

Reporting by DAVE KARGER

Demián Bichir as Carlos in *A Better Life*

OSCAR WATCH

THE STAR WHO SPEAKS FOR 11 MILLION OF US

→ With *A Better Life*, Demián Bichir honors the lives of undocumented immigrants like me. —JOSE ANTONIO VARGAS

YOU'VE NEVER MET a character quite like the one Demián Bichir plays in his Oscar-nominated turn in *A Better Life*, a little-seen but must-watch film for anyone who wants to have a real conversation about immigration in America. Playing a Mexican gardener caring for his American-born teenage son, Bichir illuminates a largely invisible, if not downright untouchable, character in contemporary American life: an undocumented immigrant.

I should know. Born in the Philippines and sent by my mother to America at age 12—"I wanted to give you a better life," she told me a few years later—I arrived here wrapped in everything Filipino, including a thick Tagalog accent.

The quickest and most efficient way to assimilate and speak "American," as any newcomer to America will tell you, is to watch movies and television. To that end, my American education was largely courtesy of the films I borrowed from the local library (*Do the Right Thing*, *Working Girl*, *GoodFellas*) and old and new TV shows, from *Frasier* to *The Golden Girls*. Most everything I learned about my new home, I learned from pop culture. And with the help of American citizens who mentored me even though I don't have the right papers, I managed to remain visible and invisible at the same time, writing for *The Washington Post* and the Huffington Post while hiding my secret as an undocumented worker. But after years of lying and living in fear, I decided to tell my own story in an essay for *The New York Times Magazine* last summer. That was around the same time *A Better Life* hit theaters, building buzz in the growing immigrant-rights movement. On email, Facebook, and Twitter, undocumented people and their allies—especially young people who've been educated in America but are not legally allowed to work—have taken ownership of the film. They've asked me, "Hey, have you seen our movie?"

There are moments in *A Better Life* of such heartbreaking truth—the conversations between father and son, the fear, anguish, and shame on Bichir's face as he encounters a cop on the street—that the film transcends language and race. Here's a film from a mainstream Hollywood director (Chris Weitz) tackling a controversial issue our officials in Washington don't know quite how to address. In its quietly affecting way, it's a groundbreaking piece of cinema.

Indeed, it's rare to watch an undocumented immigrant portrayed with such complexity. It's rarer still to experience a film about an undocumented immigrant told from the immigrant's perspective. In an awards season that has lauded *The Help*, about black maids and the white families they serve in 1960s Mississippi, Bichir represents the help—gardeners, farmhands, and other undocumented workers—at the mercy of present-day laws in Georgia and Alabama. But *A Better Life* is not a political movie in the same way that illegal immigration is not a political issue. It's a nuanced human story.

I've seen Bichir before, as Fidel Castro in Steven Soderbergh's *Che* and as a drug-running mayor in Showtime's *Weeds*. To call his performance in *A Better Life* a "transformation," as critics have done, does not do him justice. His performance gives dignity and voice to the 11 million undocumented human beings—gardeners and babysitters, would-be engineers, doctors, and writers—whom he inevitably represents. He is doing something more than acting. At a time when undocumented people are referred to as "illegals"—when common sense and empathy escape many of our politicians—his performance is an act of salvation.

Bichir, an American citizen, has dedicated his surprise Oscar nod to people like me. In our eyes, he's already won Best Actor. ■

Vargas is a journalist and the founder of Define American, a multimedia campaign for immigration reform.

A BETTER LIFE: MERRICK MORTON; VARGAS: MATTHEW WORDEN

HOLLYWOOD INSIDER

What's Going on Behind the Scenes

TV

Fox Faces New Reality With *X Factor*, *Idol*

ALTHOUGH FOX'S SINGING competitions dominate the ratings, they're beginning to hit some alarmingly off-key notes in the headlines. *American Idol*, for starters, returned to lower-than-expected numbers last month (with CBS' *The Big Bang Theory* threatening to end *Idol*'s usual nightly dominance). Then last week, *The X Factor* fans were stunned when most of the new fall show's on-air talent got pink-slipped: Host **Steve Jones**, judge **Nicole Scherzinger**, and even **Simon Cowell**'s longtime TV spouse and fellow judge **Paula Abdul** won't be back for season 2 (judge **L.A. Reid** is safe). "Season 1 was basically an audition act," explains Fox's alternative entertainment chief, **Mike Darnell**, about the *Factor* exodus. "There's going to be a natural reassessment." Fans seemed most upset by Abdul's departure, but Darnell noted, "It was a dynamic conversation about what's the nature of the group going to be." The media has floated star names like **Beyoncé** and **Mariah Carey** as possible replacements, but there's no recasting plan in place yet. As for *Idol*'s ratings slippage, some of it is inevitable after nearly 10 years, while some can be attributed to overall viewer fatigue with talent shows. That said, the **J. Lo**-led *Idol* is still No. 1, averaging nearly 20 million viewers a week while delivering more than 50 hours per season—way more content than its closest rivals. "This constant glut [of singing shows] in the marketplace is bound to have an effect—and *X Factor* is part of that," says Darnell, who adds that Fox will unveil some new format twists to *Idol* this season. "It would be nice to reign forever as number one, but the show will still be incredibly valuable even if it's not." —JAMES HIBBERD

Jennifer Lopez
Simon Cowell
Paula Abdul

Movies

Farrell's Ex Takes Her Tale to the Big Screen

→ Warner Bros. is in negotiations to turn **Emma Forrest**'s 2011 memoir, *Your Voice in My Head*, into a film, with **David Yates** (*Harry Potter and the Deathly Hallows*) as a potential director and **Emma Watson** in talks to star. But there's another A-list star linked to the production, at least unintentionally: **Colin Farrell**. Forrest dated the actor for about a year, which led to an explosion of speculation that the film-star beau she discusses extensively in the book (dubbed simply "Gypsy Husband") was Farrell. Forrest has all but denied that "GH" is based on Farrell; in 2011 she told an interviewer, "I have had a lot of boyfriends who were actors.... Anyone who buys this book looking for a kiss-and-tell will be disappointed." Farrell, meanwhile, has never commented on the memoir or the speculation surrounding it. But that won't stop their onetime relationship from being an intriguing selling point for the movie. While the core of *Your Voice in My Head* deals with Forrest's efforts to combat mental illness, GH plays a large role in the story, and it's hard to see how a film version would avoid depicting him. A rep for Ruby Films, the company producing the movie, says the part of GH has yet to be filled. Chances are there's at least one actor they won't be asking to audition. —*Keith Staskiewicz*

Emma Forrest and Colin Farrell in 2008

LOPEZ: MICHAEL GERMANA/GLOBE PHOTOS/ZUMAPRESS; COWELL: JASON LAVERIS/FILMMAGIC.COM; ABDUL: GREGG DEGUIRE/FILMMAGIC.COM; FORREST AND FARRELL: BLAIR HANSON/ABILITYFILMS

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Benjamin Walker in *Abraham Lincoln: Vampire Hunter*

Movies

Teaching Honest Abe to Kick Vampire Butt

HISTORIANS KNOW a great deal about Abraham Lincoln, but...could he throw a punch? This summer, the makers of the upcoming historical-fiction/horror mash-up *Abraham Lincoln: Vampire Hunter* (out June 22) will attempt to answer that question. Based on the best-selling novel by **Seth Grahame-Smith** (*Pride and Prejudice and Zombies*) and directed by **Timur Bekmambetov** (*Wanted*), the film takes its Civil War-era history seriously—even if it blames bloodsuckers for most of the conflict.

The plot involves remorseful vampire Henry Sturges (**Dominic Cooper**) teaching young Lincoln (**Benjamin Walker**) how to slay, which allowed stunt coordinator Mic Rodgers and fight coordinator Don Lee to incorporate fighting styles from all over the world. "Henry has been alive for an extended period of time, fighting vampires on his own," Walker explains. "He's a grab bag of what he's found that works. So they were teaching me martial arts they were making up as we went." As for tools, "Lincoln also incorporates what he knows, which is his ability to wield an ax," Walker says. "He was the rail-splitter candidate, after all." —*Anthony Breznican*

Shailene Woodley

TV

Shailene Woodley: Going Places *and* Staying Put

→ Relax, fans of *The Secret Life of the American Teenager*: Though star **Shailene Woodley** (Amy Juergens) delivered a breakout performance in the Oscar-nominated flick *The Descendants*, the star of the ABC Family drama (which returns for season 4 on March 26 and was recently picked up for a fifth season) is not expected to bolt for greener pastures. "She wants to stay with the show," creator **Brenda Hampton** tells EW. "Doing that film was a very good thing for her and for us. She brought what she learned back." Adds Woodley, who has two more years on her contract, "The story lines change often, so there's a lot of different colors to explore." —*Lynette Rice, with additional reporting by Nuzhat Naoreen*

Deal REPORT

Terry O'Quinn (*Lost*) has signed on for an arc on TNT's *Falling Skies*, which returns this summer. He'll appear in the drama's last two episodes as a mentor to **Noah Wyle**'s Tom Mason.

Verizon is partnering with DVD-rental service **Redbox** to create a video-on-demand venture launching later this year. The deal will allow Redbox subscribers to stream video to a variety of digital devices as well as rent physical DVDs from their kiosks.

David Schwimmer will join former *Friends* castmate **Lisa Kudrow** on four episodes of Showtime's *Web Therapy* this summer, playing the son of a professor Fiona (Kudrow) had a romantic encounter with in college.

David Schwimmer

ABRAHAM LINCOLN: VAMPIRE HUNTER: STEPHEN VAUGHAN; WOODLEY: JASON MERRITT/GETTY IMAGES; SCHWIMMER: CHARLEY GALLAY/WIREIMAGE.COM

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First LOOK

MOVIES

Meet the *Psychopaths*

Sam Rockwell (above right) is a struggling actor who steals dogs for quick cash, to the chagrin of his screenwriter pal (Colin Farrell, above left). "It's kind of a cruel thing," says Martin McDonagh (*In Bruges*), the writer-director of *Seven Psychopaths* (out fall 2012). "But they take care of the dogs, and give them back promptly, and they don't charge a lot." None of that matters, though, when Bonny, a shih tzu that's the best friend of a ruthless Mob boss (Woody Harrelson, right), is swiped. This time, he intends to make the dognappers pay the price. —*Anthony Breznican*

SEVEN PSYCHOPATHS: CHUCK ZLOTNICK (2); *THE EUROPA REPORT*: K.C. BAILEY/PHOSPHENE; *THE GOOD WIFE*: DAVID M. RUSSELL/CBS

MOVIES

Journey to *Europa*

Which is tougher for an actor: portraying a man turning into an alien, or pretending you're weightless when you're wearing a heavy astronaut suit? The latter, according to Sharlto Copley, who morphed into an alien in *District 9* and dons an astronaut helmet in *The Europa Report* (due later this year). "You're playing weightless, but we have very heavy space suits," says the South African actor from the Brooklyn set of the just-wrapped movie. "It's probably the most challenging thing I've had to do." The sci-fi film, which also stars Swedish actor Michael Nyqvist (the original *Girl With the Dragon Tattoo*) and Romanian actress Anamaria Marinca, follows six astronauts as they venture to Jupiter's fourth moon. Copley says the international cast was "one of the reasons I wanted to do it—just the idea of working with people from all over, which is very much what space exploration is becoming." —*Clark Collis*

TV

Homelander Heads to *The Good Wife*

Homeland star Morena Baccarin (left) lobbied for a guest role on the March 11 episode of CBS' *The Good Wife*, where her character accuses Colin Sweeney (Dylan Baker) of sexual harassment. "I looked around the room, and it was Bebe Neuwirth [center] as the judge, Kate Burton as a lawyer, and then there was Julianna Margulies and Dylan Baker," Baccarin says. "I'm just sitting there thinking, What have I done right to be in this room?" —*Tanner Stransky*

EW **MORE ON EW.COM**
For additional sneak peeks, go to *ew.com/firstlook*

Great Figures

BY LIBBY GELMAN-WAXNER

IT TAKES A VERY SPECIAL ACTOR to portray a real-life superstar. In *A Dangerous Method*, Keira Knightley keeps shrieking and bugging her eyes out, and her hysteria is totally understandable since she's the patient of Carl Jung and the colleague of Sigmund Freud, played by the überhotties Michael Fassbender and Viggo Mortensen. I'm telling you, it's as if Chippendales was staging a Pioneers of Modern Psychotherapy All-Male Revue at the Borgata, and I kept waiting for Keira to announce, "I'm sorry, but if you really want me to dredge up any major childhood trauma, I'll need to see both of you in Speedos." Of course, both Viggo and Michael prove that they're playing important, educated visionaries by slicking their hair back and sprouting little mustaches and beards, which made me imagine that someday, if Jessica Biel ever gets cast as Golda Meir, she'll wear a bun and sensible shoes.

As for Michael, all I can say is, if he was my shrink, I'd stay in therapy seven days a week for the rest of my life. But after seeing Michael's nude scene in his other recent movie, *Shame*, I don't think the word *shrink* really applies. I'm still not ready to talk about Michael's full-frontal penis, but let me just say this: I was healed. People in the theater were holding up their crippled children and senile grandparents, and I saw one woman leave the cineplex, throw away her cane, and howl, "I can see! I can see! Behold the power of Michael's Fassbender!" And I swear, from somewhere far away, I could hear Ewan McGregor muttering, under his breath, "I used to have a penis."

A Dangerous Method is very elegant and sedate, and the characters speak in full grad-student paragraphs while they stroll past stately homes, and there are always excruciatingly well-dressed extras posed in the background, with a nursemaid pushing a pram or someone in a bowler hat wheeling his bicycle. Keira and Michael compete to see who can have the tiniest waistline, but even when Michael spanks Keira into an orgasmic frenzy, it's like Masochism Nite at Downton Abbey.

My Week With Marilyn plays a nasty trick on Michelle Williams, who portrays Marilyn Monroe while she's shooting a picture opposite Laurence Olivier in 1956. Michelle is a terrific actress, but there are way too many scenes where the other characters watch clips of Marilyn on screen, and their jaws drop and they gush about

EW

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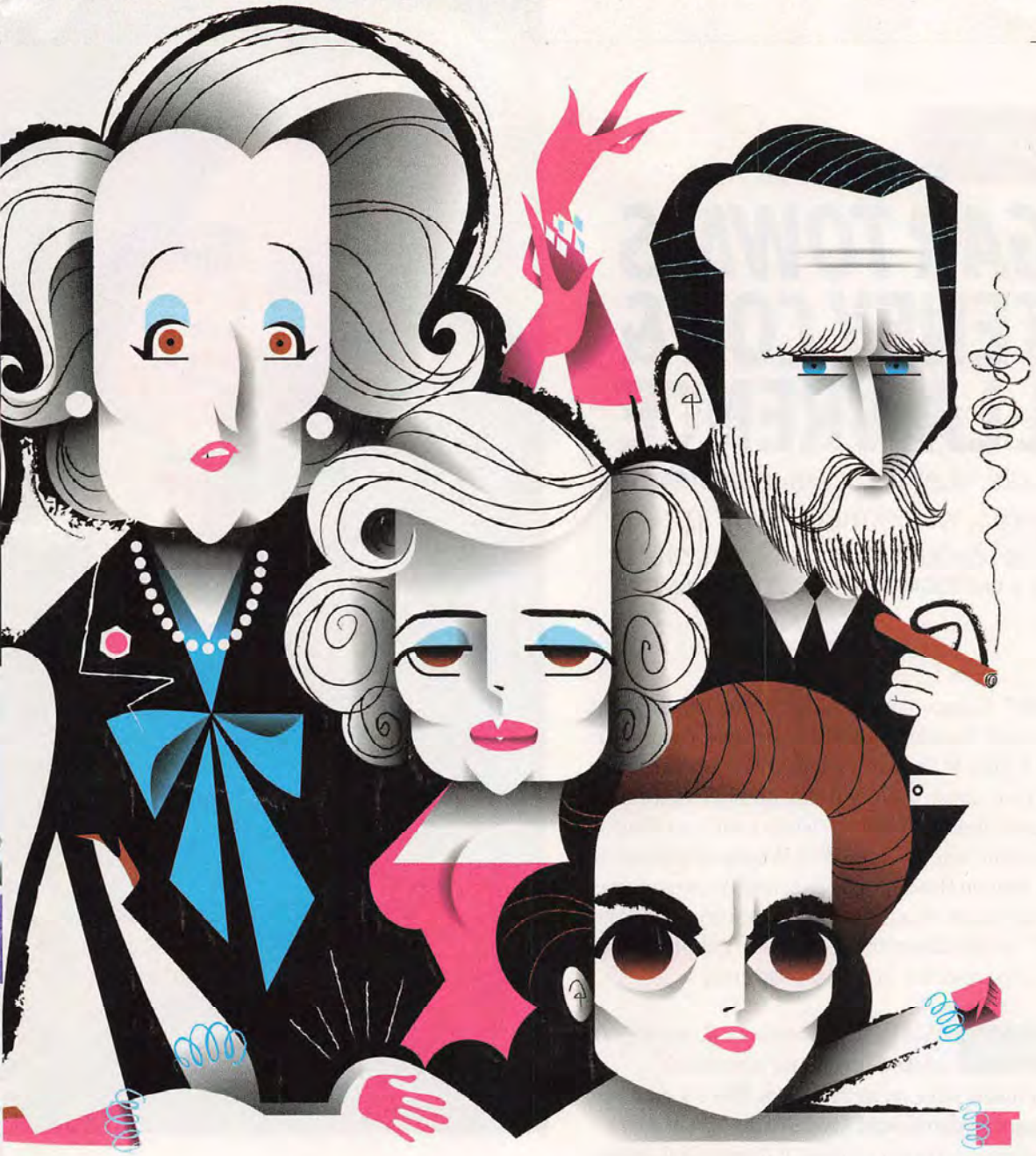
Got a question for Libby? Write to her at *asklibby@ew.com*. She'll respond to new queries each month at *ew.com/asklibby*.

Illustration by **KIRSTEN ULVE**



←CLOCKWISE FROM LEFT
Michael Fassbender, Meryl Streep, Michelle Williams, Viggo Mortensen, and Keira Knightley

how luminous Marilyn is, and about how she's such an extraordinary movie star. The trouble is, when we see the clips, where Michelle is painstakingly lit and made up to look as much like the real Marilyn as possible, Michelle just seems like a nice girl.

You'd never cast Michelle in any of Marilyn's signature roles, like in *Some Like It Hot* or *Gentlemen Prefer Blondes*, because she's not sexy and funny in that deliciously helpless way; probably no one is, which is why Marilyn is still such an icon, and why drag queens and Madonna and the actresses in that new series *Smash* are still dressing up like her. *My Week* spends most of its time showing us how lonely and neurotic Marilyn was, which isn't exactly big news. Most of the great movies about show business are fictional, like *All About Eve* or *Sunset Boulevard*; *My Week* feels like someone's junior-college term paper on the Tragic Cost of Stardom. Kenneth Branagh has fun playing Olivier as a haughty priss-pot, but after a while the script makes him offer big thoughts on art and life while coloring his eyebrows in his dressing-room mirror.

Playing Margaret Thatcher in *The Iron Lady*, Meryl Streep really nails her superstar. Meryl is so smart and witty that, against all my better judgment, she made me fall in love with Maggie, and she somehow makes a British prime minister feel funnier and sexier than Michelle's Marilyn. It's also been a treat to watch *The Iron Lady* drive feminists into a tizzy, because Meryl's playing an unapologetically powerful woman who wasn't a liberal. Meryl is so fantastic that I began to think, even if the real Maggie is suffering from dementia, wouldn't she still be a better Republican presidential nominee than any of the current candidates, who don't have any excuse for their behavior?

The rest of *The Iron Lady* is muddled, and Jim Broadbent, who plays Denis Thatcher, is so twinkly and harmless that he feels like a supportive leprechaun. But none of that matters, because Meryl's accent and impersonation are flawless, and she looks like she's having a blast and getting her revenge for not being cast as Evita. At this point Meryl is so matchless that I can't wait to see her play Michael Jackson, if you ask me. ■

3 ROUNDS WITH...

COUGAR TOWN'S COURTENEY COX & BILL LAWRENCE

→ To celebrate the ABC comedy's return (Feb. 14, 8:30 p.m.), we pounded some grape with the sitcom's star and co-creator.

BY TANNER STRANSKY • PHOTOGRAPHS BY SCOTT McDERMOTT

"SHOULD WE HAVE WINE?" Courteney Cox asks as she sits down at the Culver City, Calif., restaurant Akasha with Bill Lawrence, co-creator of her show *Cougar Town*. It's only fitting, considering there's rarely an episode of the ABC comedy that doesn't feature Cox and her castmates guzzling vino. But truly, the pair deserve a strong drink: Last year *Cougar Town* was jettisoned from its plum time slot on ABC's Wednesday comedy block and then failed to get a spot on the September schedule...anywhere. With the third season of the show finally set to premiere, Cox and Lawrence sat down with EW to talk about the struggle to get on air and what's on tap (besides wine, of course) for the cul-de-sac crew.

ROUND 1 "Not too sweet" red wine (Cox and EW), jalapeño margarita (Lawrence)

You finally have an airdate! Was there a time you thought season 3 might never see the light of day?

Bill Lawrence We got shafted. It damaged the show that we weren't on earlier. I looked on the *Cougar Town* Facebook page today, and two of the first comments said, "I thought this was canceled."

Courteney Cox We're doing everything we can to get people to realize we're coming back. It's been nine months!

What did ABC tell you about why you weren't on the fall schedule?

Lawrence Early on, I think they just wanted to try *Happy Endings* in that time slot. I didn't necessarily think their new shows would work, but they did. *Suburgatory* is good, and I love *Happy Endings*, but it is doing the same ratings that we did.

Before the show was given an airdate, you organized screenings of the new season for fans. What did you learn about *Cougar Town* viewers at those events?

Cox The *Cougar Town* fan is really devoted. They know everything about the show.

"IF WE GET PICKED UP NEXT FALL, THE SHOW WILL BE ON FOR A FEW MORE SEASONS. THIS IS THE CROSSROADS."
—BILL LAWRENCE

Lawrence The cool thing about broadcast television being like cable these days is that you can essentially market your own show and maybe move the dial enough to keep it on for a long time.

You're paired with Tim Allen's *Last Man Standing*. Do you think there's any crossover between the two audiences?

Cox I doubt it, and I bet [ABC Entertainment president] Paul Lee probably doubts it. It's not like those go hand in hand, other than they're comedies.

Lawrence I worry that the *Last Man Standing* audience doesn't realize that *Cougar Town* isn't about older women having sex with younger guys.

ROUND 2 Red wine continued (Cox and EW), jalapeño margarita (Lawrence)

***Cougar Town* can be a racy show. What jokes didn't make it past the censors?**

Lawrence We had one joke that I wanted to do

Courteney Cox and Bill Lawrence, photographed on Jan. 30, 2012, in Culver City, Calif.

about Bobby's trick with women was to kiss everything but the naughty parts, and he called it "nunnilingus." They wouldn't let us say that on TV.

Cox The other day, Bobby [actor Brian Van Holt] couldn't say "pecker"! You can say "frank and beans," you can say "tallywacker," but you can't say "pecker"?

ROUND 3 Water (Cox and EW), margarita continued (Lawrence)

It's serendipitous that you're premiering on Valentine's Day with the proposal between Jules (Cox) and Grayson (Josh Hopkins).

Cox Bill wrote and directed this episode. It's so beautiful and it's funny—everything you could ever want on Valentine's Day.

David Arquette [whom Cox separated from in 2010] appears in the season finale as a hotel concierge. Is the role tongue-in-cheek?

Lawrence There's a line in there that turned out to be winky. He says, "I'm sorry, it's been a really tough year." Did you hear it?

Cox Yes! And David added a line. He goes, "It's been a really tough year..." And then he pauses and adds, "...in the hospitality business!"

If things go well this season, do you think *Cougar Town* will get a chance to continue?

Lawrence If we get picked up next fall, the show will be on for a few more seasons. We all sense that this is the crossroads.

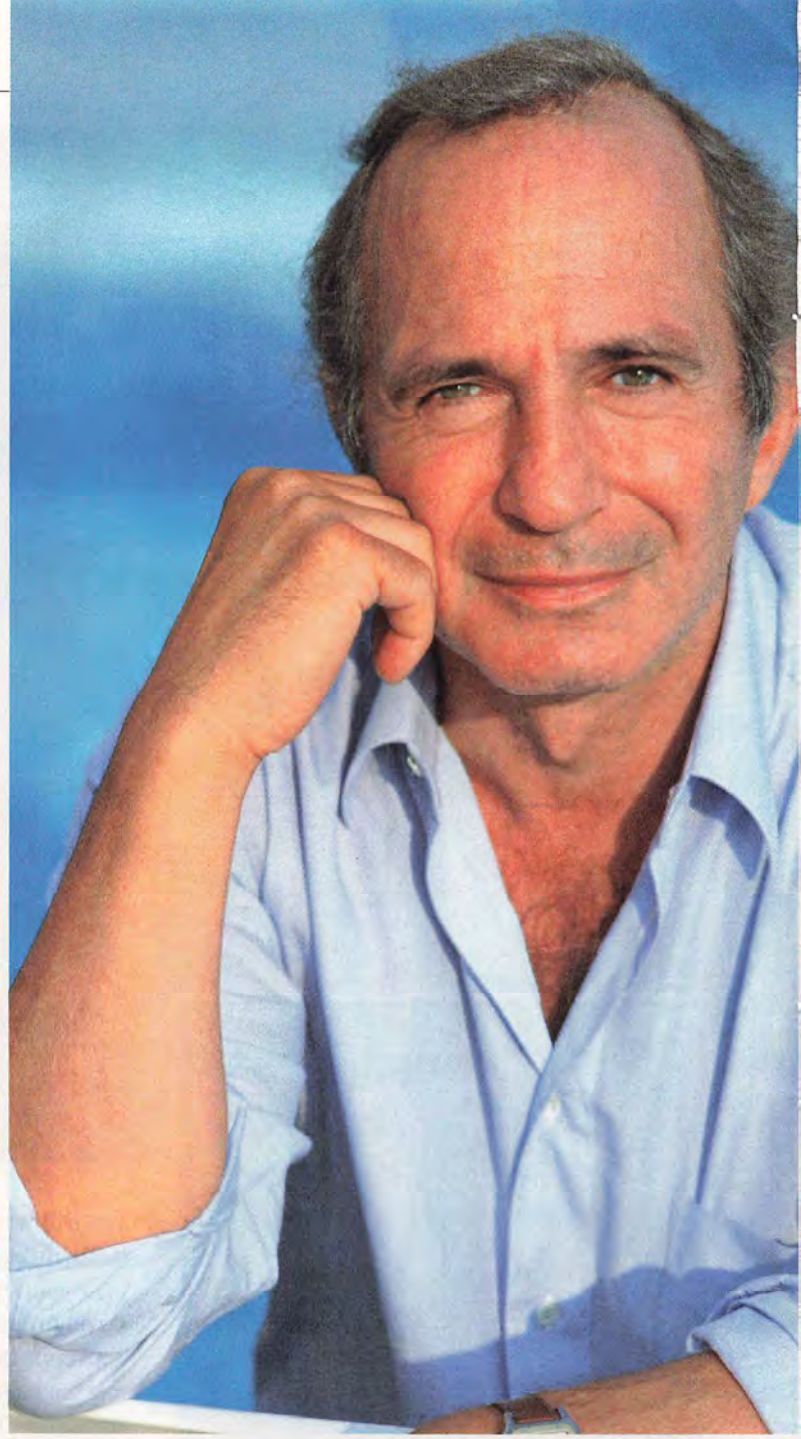
Today was your last day of shooting for season 3, and it could be the last day of shooting ever. Has it been hard?

Cox It hasn't hit me yet. But it will make me sad either way because if we get picked up, I'll have six months off [from the cast and crew]. If we don't get picked up, we have forever off. So, yeah, it's rough. ■

1930–2012

Ben Gazzara: The Essential Roles

Ben Gazzara, a magnetic actor whose six-decade career on stage and screen was characterized by a mischievous Method intensity, died Feb. 3 in Manhattan at age 81. The son of blue-collar Italian immigrants, he saw his career take off after being cast as Brick in the original 1955 Broadway run of *Cat on a Hot Tin Roof*. Still, Gazzara will always be remembered by movie lovers for the raw, truthful films he made with his longtime friend, writer-director **John Cassavetes**. Here, a look at his most unforgettable performances. —CHRIS NASHAWATY



→Anatomy of a Murder (1959)
Even opposite James Stewart, Gazzara sizzled as a man on trial for murdering his wife's rapist.

→Run for Your Life (1965–68)
His character on this NBC series was a lawyer given two years to live. Thanks to the actor's sly charisma, the show lasted longer than that.

→Husbands (1970)
Gazzara, Cassavetes, and Peter Falk made an electric macho trio in this indie about three men on a bender mourning their dead pal.

→The Killing of a Chinese Bookie (1976)
Gazzara gave his most powerful (and tragic) performance in this gritty character study about a club owner who owes money to the wrong people.

→Road House (1989)
Just to show that he wasn't only interested in Method seriousness, Gazzara squared off with Patrick Swayze in this guilty pleasure. Playing the villain, he looked like he was having a blast. He wasn't the only one.

BIRTHDAYS

Jennifer Aniston, 43
Burt Reynolds, 76
FEB. 11

Florence Henderson, 78
FEB. 14

Ice-T, 54
FEB. 16

Michael Bay, 47
FEB. 17

ARRESTS
Country singer **Randy Travis**, 52, was arrested in the early morning on Feb. 6 for public intoxication in Sanger, Tex. "I apologize for what resulted following an evening of celebrating the Super Bowl," he said in a statement. "I'm committed to being... accountable."

Roseanne Barr

ANNOUNCED
Roseanne Barr, 59, who had discussed her intention to run for president of the United States, filed documents on Feb. 1, officially making her a candidate for the Green Party nomination.

COURTS
Author **Bernhard Schlink**, 67, who penned the novel *The Reader*—the basis for the movie adaptation starring **Kate Winslet**—sued the

GAZZARA: MICHELINE PELLETIER/SYGMA/CORBIS; ANISTON: RICHARD YOUNG/REX USA; BARR: EVAN AGOSTINI/AP IMAGES

Ben Gazzara was a three-time Tony nominee and starred in more than 55 films

Drake

merit."... **Marisa Tomei**, 47, is being sued in NYC for allegedly flooding the apartments of two neighbors—including director **John Waters**. Their insurance companies are seeking more than $45,000 in damages. A rep says Tomei was not home at the time of the flood, and that it "occurred through no fault of Marisa's."

Marisa Tomei

Weinstein Company on Jan. 31, claiming he deserves a share of the film's profits.... Rapper **Drake**, 25, was sued Feb. 2 by ex-girlfriend Ericka Lee, who claims that she was promised royalties for the song "Marvin's Room," which uses a recording of her voice. A rep for Drake says the suit is "without

DEATHS

Director **Zalman King**, best known for steamy movies like *9 1/2 Weeks* and the Showtime series *Red Shoe Diaries*, passed away Feb. 3 after a long cancer battle. He was 70. "People pigeonhole him in that soft-core area, but it's not who he was," *Diaries* star **David Duchovny** tells EW. "Zalman really had the soul of an artist."... **Andrew Wight**, 52, and **Mike deGruy**, 60, two veteran filmmakers who frequently worked with **James Cameron** on underwater documentaries, died in a helicopter crash in Australia on Feb. 4 while shooting a National Geographic documentary for the *Avatar* director.... Nobel Prize-winning poet **Wislawa Szymborska** died in her home in Kraków, Poland, on Feb. 1 at age 88.... Actor **Bill Hinzman**, who famously played the first zombie seen on screen in the 1968 horror classic *Night of the Living Dead*, succumbed to cancer Feb. 5 at the age of 75.... **Leslie Carter**, who starred on *House of Carters* alongside her pop-star brothers **Nick** and **Aaron Carter**, passed away on Jan. 31 of an apparent drug overdose. She was 25. —*Grady Smith, with additional reporting by Jason Clark and Sara Vilkomerson*

Don Cornelius in the early days of *Soul Train*

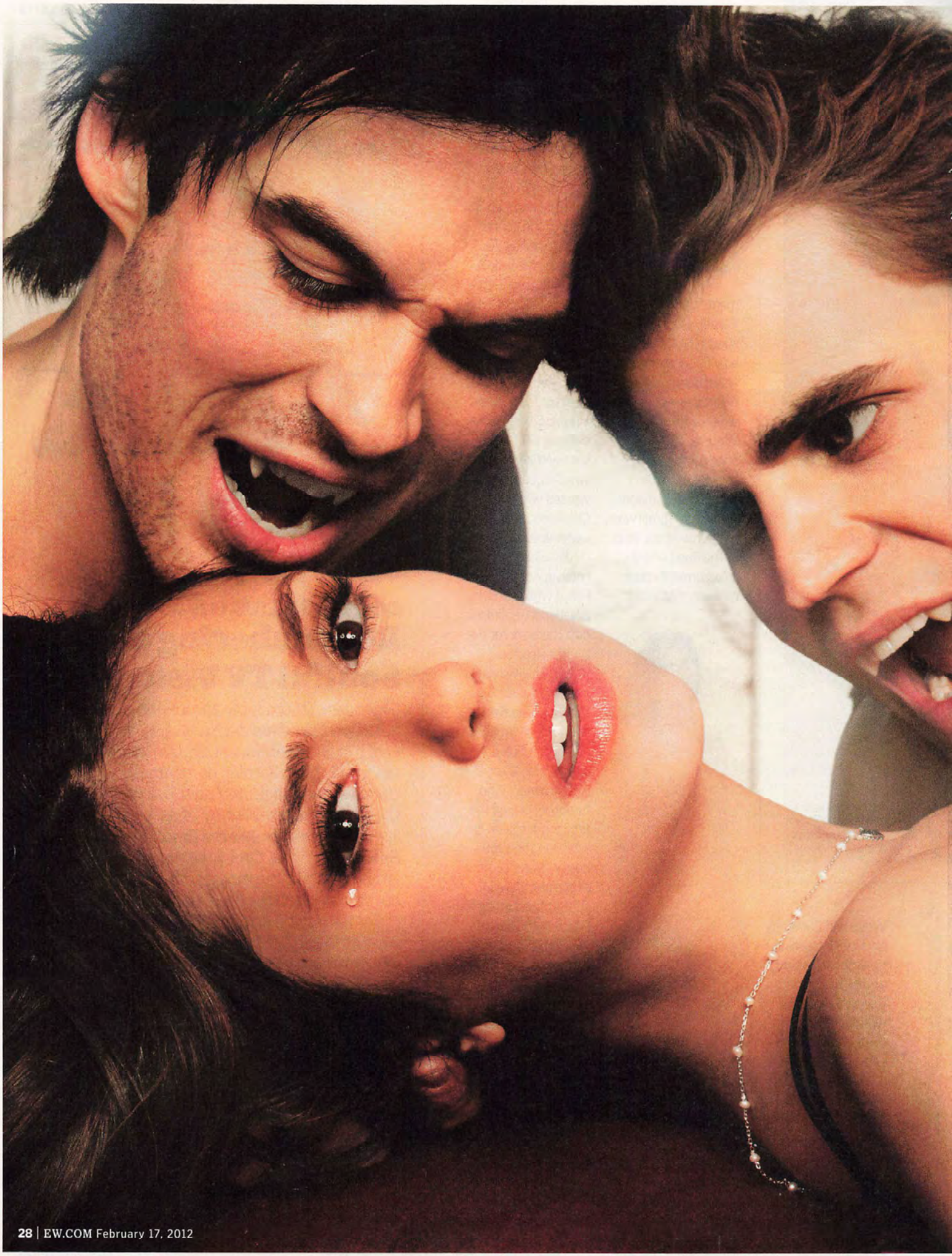
DON CORNELIUS 1936–2012

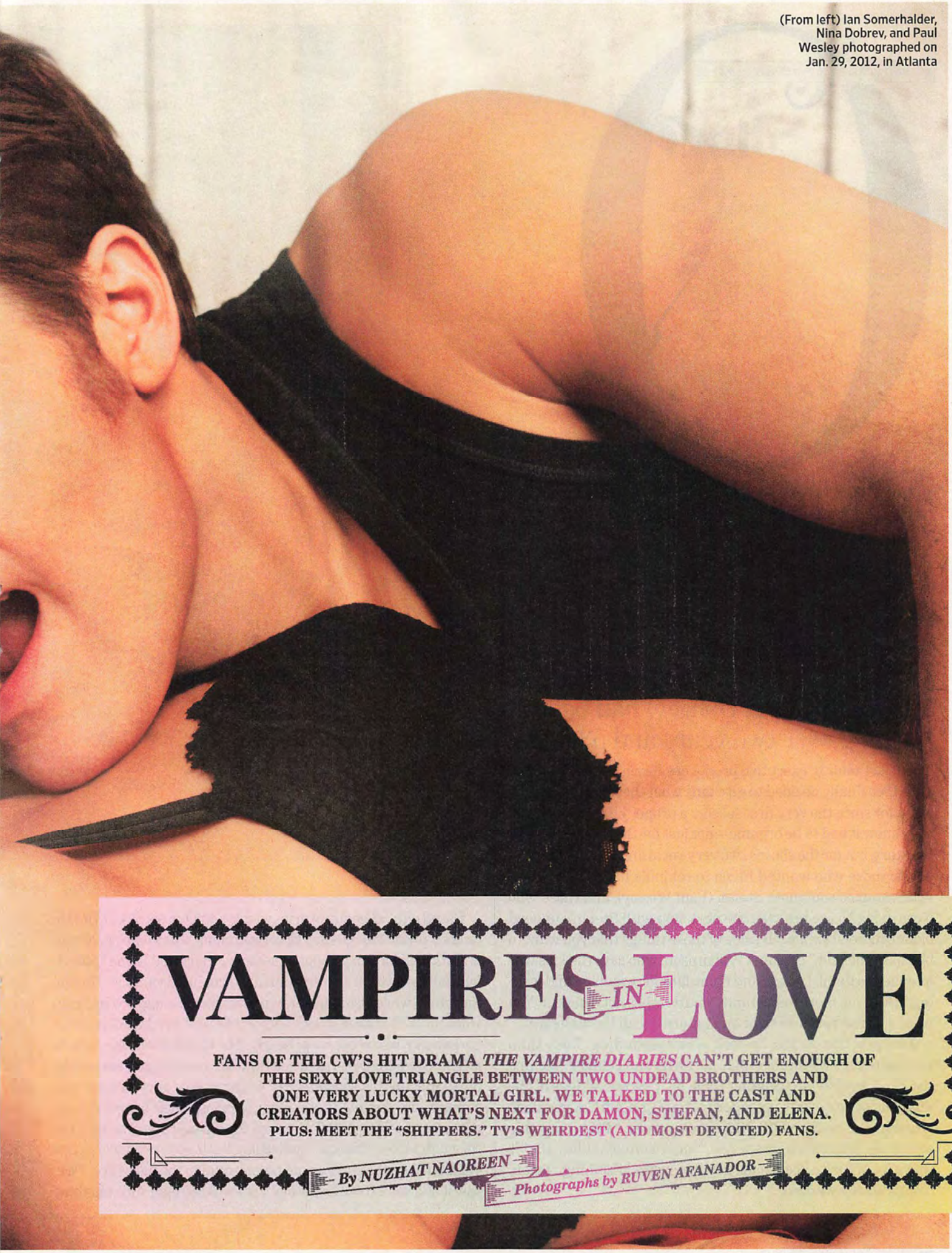
Remembering a Soulful TV Visionary

Legendary TV producer and longtime *Soul Train* host **Don Cornelius** died in his Los Angeles home Feb. 1, in an apparent suicide. Cornelius—who had reportedly been battling dementia—was 75. He launched the syndicated *Soul Train* in 1971, and the show—with its small army of dancers and guests like **James Brown**, **Aretha Franklin**, **Smokey Robinson**, and **LL Cool J**—brought R&B, funk, and later hip-hop to the masses, and taught the nation how to boogie in the pre-MTV era.

Cornelius, who also founded the Soul Train Awards in 1987, leaves a legacy as both an influential entertainer and an entrepreneur. "[He] was a pioneer, an innovator, and a trailblazer," **Earvin "Magic" Johnson**, basketball legend and Soul Train Holdings chairman, said in a statement. "He was the first African-American to create, produce, host, and more importantly, *own* his own television show." In a fitting tribute, nearly 100 performers descended on New York City's Times Square Feb. 4 to re-create *Soul Train*'s signature dance line. It was the perfect farewell to a true TV icon: a flash mob fueled by funky grooves and fresh memories. —KYLE ANDERSON

DRAKE: MICHAEL BUCKNER/GETTY IMAGES FOR BING; TOMEI: DAVE BEDROSIAN/FUTURE-IMAGE/ZUMAPRESS; CORNELIUS: MICHAEL OCHS ARCHIVES/GETTY IMAGES





(From left) Ian Somerhalder, Nina Dobrev, and Paul Wesley photographed on Jan. 29, 2012, in Atlanta

VAMPIRES IN LOVE

FANS OF THE CW'S HIT DRAMA *THE VAMPIRE DIARIES* CAN'T GET ENOUGH OF THE SEXY LOVE TRIANGLE BETWEEN TWO UNDEAD BROTHERS AND ONE VERY LUCKY MORTAL GIRL. WE TALKED TO THE CAST AND CREATORS ABOUT WHAT'S NEXT FOR DAMON, STEFAN, AND ELENA. PLUS: MEET THE "SHIPPERS." TV'S WEIRDEST (AND MOST DEVOTED) FANS.

By NUZHAT NAOREEN

Photographs by RUVEN AFANADOR

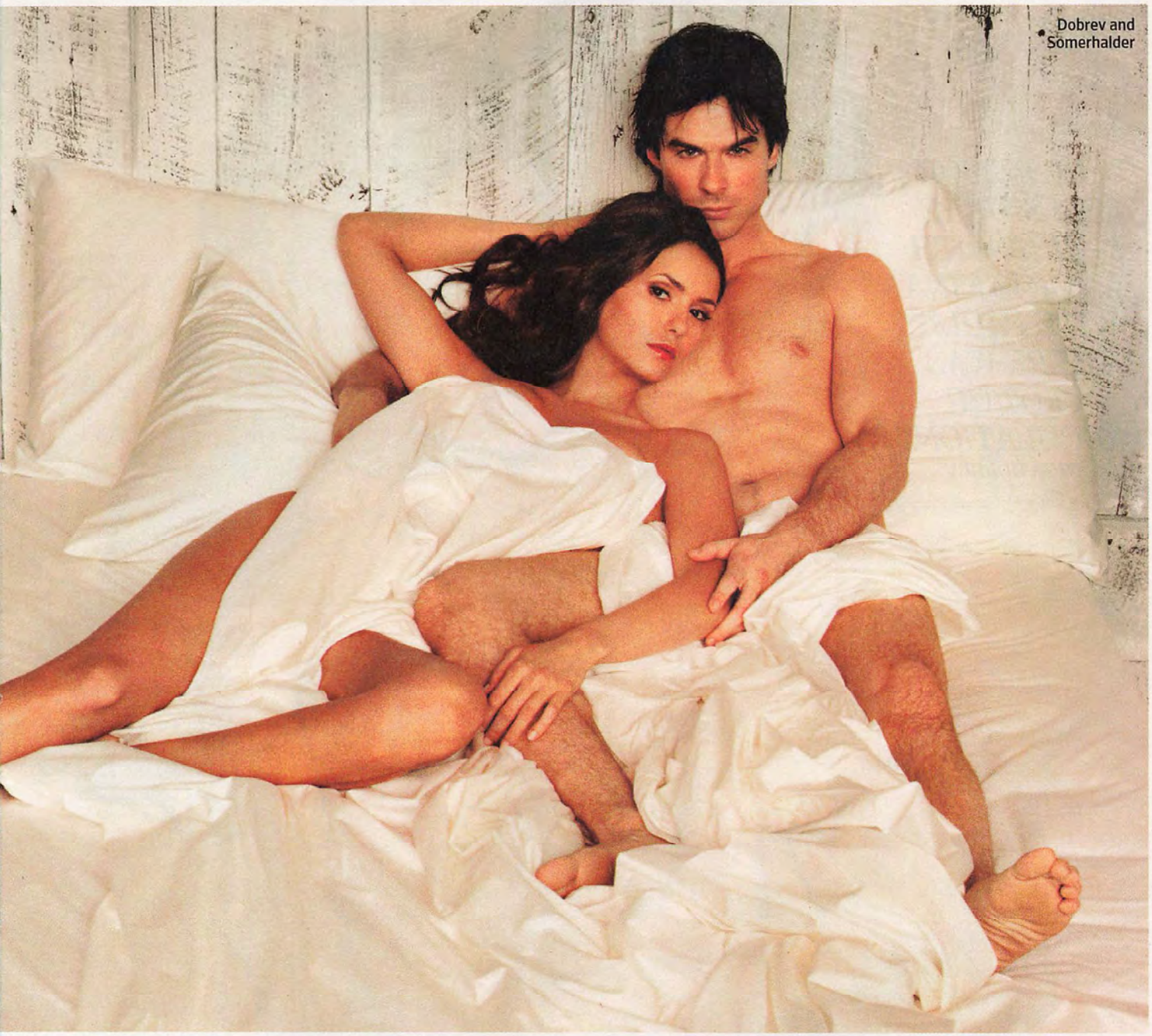
On a fast-moving supernatural series that prides itself on shocking deaths, surprising resurrections, and gruesome special effects, a simple 15-second kiss managed to spark some of the biggest fandemonium yet. The romantic tension between *The Vampire Diaries'* lead characters Damon (Ian Somerhalder) and Elena (Nina Dobrev) had been building over two years and 53 episodes.

Then, last month, executive producers Kevin Williamson and Julie Plec finally decided to give fans what they had been clamoring for since the very first season: a proper kiss. To pull it off, they knew it had to be organic—not just for the characters and the story, but for the show's two very vocal and very divided fan bases: those who wanted Elena to rekindle her eternal flame with vampire soul mate Stefan (Paul Wesley), and those who were dying to see her take the next step with Stefan's undead older brother, Damon. "It's one of those things that you want to be able to defend," explains Williamson, who says the kiss was intended to thank Damon and Elena fans for watching and waiting. "But even more importantly, you'd rather not defend it. You want it to feel real and right and natural by all the audience."

The reaction to the lip-lock was resounding. Less than 10 minutes after it aired on Jan. 5, "Elena and Damon" became the No. 1 worldwide trending topic on Twitter. Videos of the moment were quickly uploaded to YouTube, with at least one receiving more than 300,000 views to date. "There was this amazing, immediate response," says Somerhalder, 32. "It was a lot of fun to see people getting excited thinking, 'I won. That's what I wanted.'"

Based on a collection of grim young-adult novels by L.J. Smith (and co-produced by Alloy Entertainment), *The Vampire Diaries* is at its heart a story about a teenage girl named Elena Gilbert who falls in love with an emotionally tormented vampire, Stefan Salvatore, while also being drawn to his reckless playboy brother, Damon. Williamson previously wrote and produced various *Scream* movies, so not surprisingly, *The Vampire Diaries*—which is The CW's highest-rated series, with an average viewership of 2.9 million this season—can be incredibly gory. It's not uncommon, for instance, to see characters get their hearts ripped out or heads chopped off. Yet even the darkest episodes play up the central love triangle, something both exec producers recognized from the start would be essential to the narrative. "We saw it as a really cool love story that could be epic and romantic

(PP. 28-33) STYLING: EMMA PRITCHARD/BA-REPS.COM; HAIR: DANIEL CURET/THE CRITERION GROUP; DOBREV'S MAKEUP AND SOMERHALDER'S GROOMING: ESSIE CHA; WESLEY'S GROOMING: CHAR COATS CRUMP



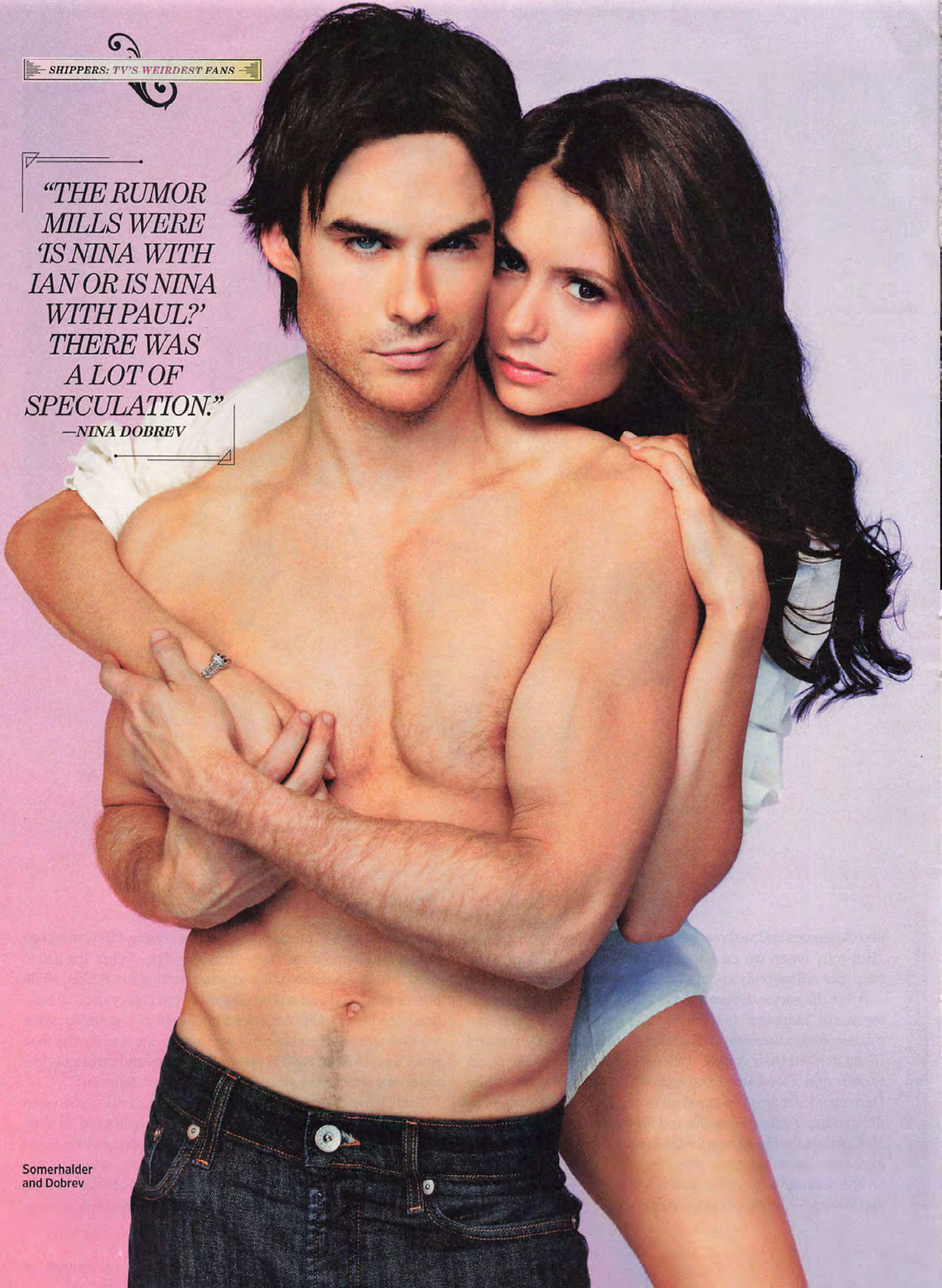
Dobrev and Somerhalder

(PP. 28-33) DOBREV'S MANICURE: TERRANCE TERRY; SET DESIGN: SHAWN PATRICK ANDERSON/BRIDGE ARTISTS; (PREVIOUS SPREAD) DOBREV'S BRA: SIMONE PERELE; NECKLACE: ANDREA CANDELA; WESLEY'S TANK TOP: RALPH LAUREN

and dangerous and all those wonderful things," says Williamson. "But only when we cast and put it together and saw the response did we truly know we were onto something."

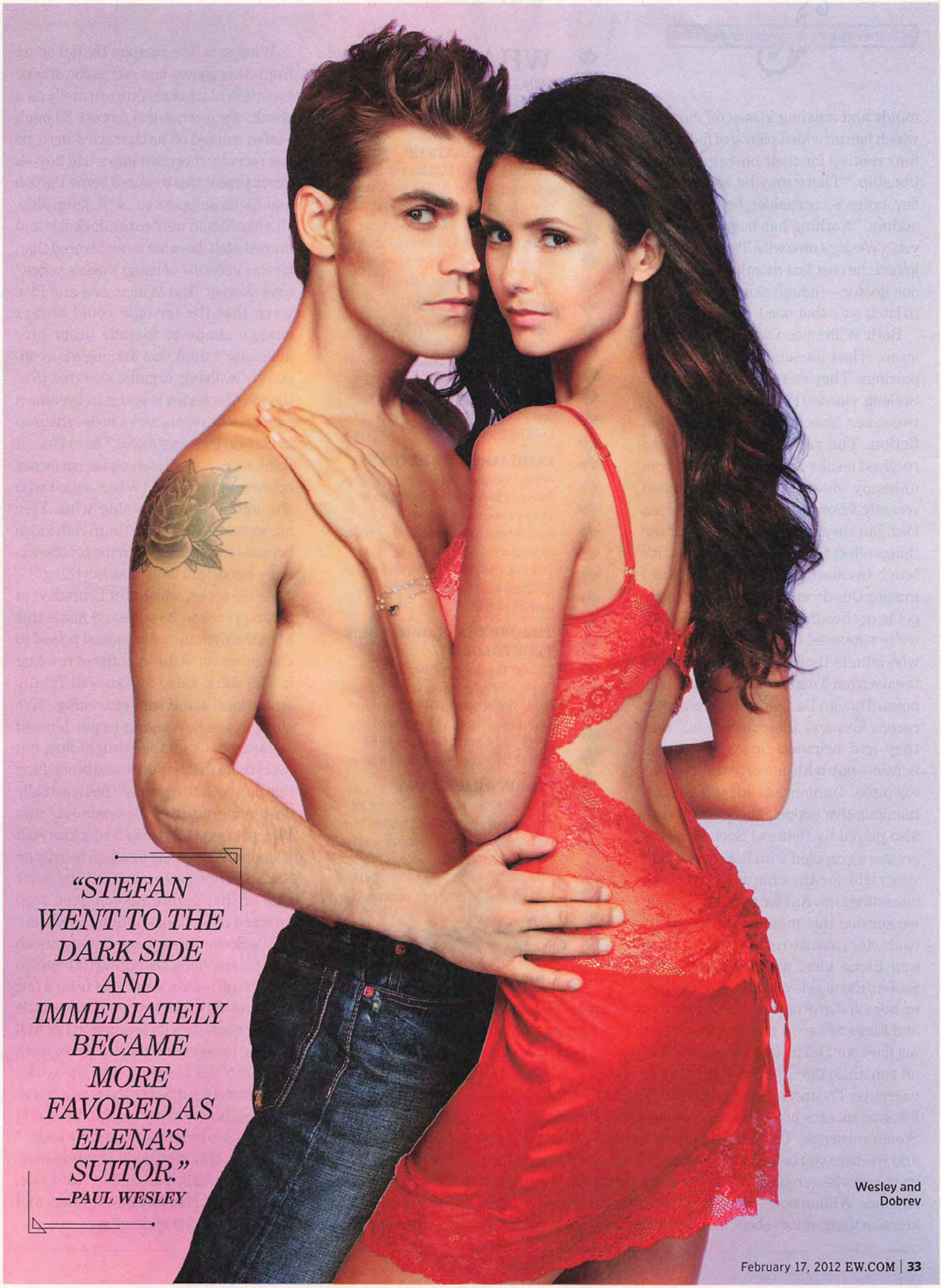
After the series debuted in fall 2009, it didn't take long for legions of "shippers" (a term for fans who root for a fictional relationship) to take sides in the triangle. Shippers of Damon and Elena dubbed their couple "Delena," while those cheering on Stefan and Elena used the term "Stelena." Websites like DamonandElena.com popped up in support of each couple, as did multiple Twitter accounts and Facebook fan pages. "I think *Twilight* laid the foundation for this because of the Team Edward and Team Jacob element," says Plec. (For a history of shipping on TV, see page 36.) For the lead actors—Dobrev, Somerhalder, and Wesley—the shipper phenomenon was a new experience. "I never knew these things existed," says Wesley, 29. "I would go online and I would see these things and go, 'What the hell is that?'" Some dedicated fans started writing fan fiction, while others produced and edited elaborate YouTube videos to celebrate the best Delena or Stelena moments. "I remember when we first started the show and we went to London for the first time," says Dobrev, 23. "People would stop me and constantly ask me on the street, 'Are you a Delena fan or a Stelena fan?'"

Adding fuel to the fandom was the palpable chemistry between the three actors. Says Dobrev, "The rumor mills were 'Is Nina with Ian or is Nina with Paul?' There was a lot of speculation, and we all found it funny." The rumors, it turned out, weren't completely exaggerated. Though Dobrev and Somerhalder haven't *officially* said they're dating, they have been spotted holding



"THE RUMOR MILLS WERE 'IS NINA WITH IAN OR IS NINA WITH PAUL?' THERE WAS A LOT OF SPECULATION."
—NINA DOBREV

Somerhalder and Dobrev



"STEFAN WENT TO THE DARK SIDE AND IMMEDIATELY BECAME MORE FAVORED AS ELENA'S SUITOR."
—PAUL WESLEY

Wesley and Dobrev

(OPPOSITE PAGE) SOMERHALDER'S JEANS: JOHN VARVATOS; DOBREV'S SHIRT: JOE'S; BRACELET: ANDREA CANDELA; (THIS PAGE) WESLEY'S JEANS: NSF; DOBREV'S SLIP: NYLA AT JOURNELLE

hands and stealing kisses off camera, which has provided plenty of fodder for fans rooting for their on-camera relationship. "There may be some transfer," notes Somerhalder, before quickly adding, "Nothing has been confirmed yet." (Wesley's own wife, Torrey DeVitto, joined the cast last month as a mysterious doctor—though shippers have yet to latch onto that one.)

Both Williamson and Plec are well aware of how invested the fans are in the pairings. They've seen the Delena and Stelena videos (Plec will occasionally tweet her favorites) and read the fan fiction. The showrunners have also received insults and death threats from unhappy viewers on Twitter—most recently, following the Damon and Elena kiss. But they try not to let any of those things affect the course of the story. "It's tough because then you're like, 'Am I making this decision because somebody got in my head? Or is this exactly where we're supposed to be?'" explains Plec, who admits that she sometimes takes breaks from Twitter to block out all the noise. Though Damon and Elena's most recent kiss was their first "real" one, they had brushed lips a few times before—but with major caveats. (For example, Damon has kissed Elena's manipulative doppelgänger Katherine, also played by Dobrev.) Each time, the creators grappled with how to do what was right for the characters without alienating fans. As Plec puts it, "How can we service this moment between our characters that we really want, a Damon and Elena kiss, without getting the Stefan/Elena side of the fandom to give up hope and give up on us? And vice versa, when we want Stefan and Elena to have a moment together, how can we do that and not have our Delena fans outraged?" The answer is to make sure all romantic developments fit into the natural course of the narrative. The most recent Damon and Elena kiss, for example, followed months of a deepening friendship between the duo in Stefan's absence. "I'm really big on when you're telling the story and whether you have people kiss or you kill someone, you just want to make sure that you've earned it and that it feels right," explains Williamson—who, as the creator of *Dawson's Creek*, knows a thing or two about managing shipper expectations.

WHAT'S NEXT

DYING TO KNOW WHAT'S AHEAD FOR THE RESIDENTS OF MYSTIC FALLS? SO ARE WE.

ROMANCE HEATS UP
Elena, Damon, and Stefan aren't the only ones in town dealing with affairs of the heart. Exec producer Julie Plec teases, "It will be interesting to see what Tyler's [Michael Trevino] absence means for Klaus [Joseph Morgan] and Caroline [Candice Accola]."

MURDER MYSTERY
The uncertainty about whoever (or whatever) was responsible for the recent attacks on Council members—including Alaric (Matthew Davis)—continues, as does the suspicion surrounding his new love interest, Dr. Fell (Torrey DeVitto).

FAMILIAR FACES RETURN
After speedy exits for Elena's brother Jeremy (Steven R. McQueen) and vampire-werewolf hybrid Tyler, expect both to make their way back to Mystic Falls before the season's end. But Plec asks, "Will it be too late for them to step back into the lives they left behind?"

THE ORIGINALS SHOW THEIR TRUE COLORS
Though the Original Witch (Alice Evans) says she wants peace for her brood, her actions will indicate otherwise. Says Plec, "If you thought their father had it out for them, then he doesn't have anything on their mother."

DAMON'S BACKSTORY
Mark your calendars! The March 15 episode will flash back to explain how Damon became the Casanova we know (and love-hate) today. Shares Plec, "We get to see the birth and rebirth of that wicked, wonderful character."

What sets *The Vampire Diaries* apart from other shows, however, is the drastic evolution of its characters (usually as a result of supernatural forces). Though Stefan started off as the series' hero, he has recently morphed into a bad boy—a development that's caused some Damon and Elena shippers to...well, jump ship. "It's like Stefan went to the dark side and immediately became more favored than he was in terms of being Elena's suitor," says Wesley. And Williamson and Plec warn that the triangle could always change shape to include other love interests. "I think that a triangle is a constantly evolving, organic idea that over the life of a series is going to become a square, a hexagon, and a dodecahedron in certain circumstances," says Plec. "I think we're just scratching the surface of opportunity there." (When asked who she and Williamson side with, Plec answers, "We're both Team Salvatore because the love between the brothers is more important to us than anything.")

As the series, which airs Thursdays at 8 p.m., races to its season 3 finale this May, the dynamics are indeed poised to change again. After months of reveling in the dark side, Stefan will finally embark on some soul-searching. "We start to see he's trying to put himself squarely back on the straight line, but everything that he's done and everything that he's not letting himself feel is actually destroying him from the inside out," says Plec, who explains that Elena's kiss with Damon will continue to weigh heavily on Stefan. "He's got to come out the other side of that before he can even step forward as a viable option for Elena." While Stefan tries to get back in touch with his emotions, Damon will attempt to shut *his* off—with some help from a few pretty distractions. "Damon needs to get his mojo back a little bit," says Somerhalder. But his quest for a diversion won't sit well with Elena. "They've got some tension that they've got to work through as we get deeper into the season," says Plec, who indicates the triangle will come to a head before the season's end. "Elena is ultimately in the position of asking herself, 'How do I feel about each of these brothers, and who do I want to be with?'" But shippers shouldn't expect a clear resolution anytime soon. "There's a reason a happy ending is called an ending," says Plec. "The trick of a television storyteller is to find all the rivers and mountains and valleys on the way to that ending." ■

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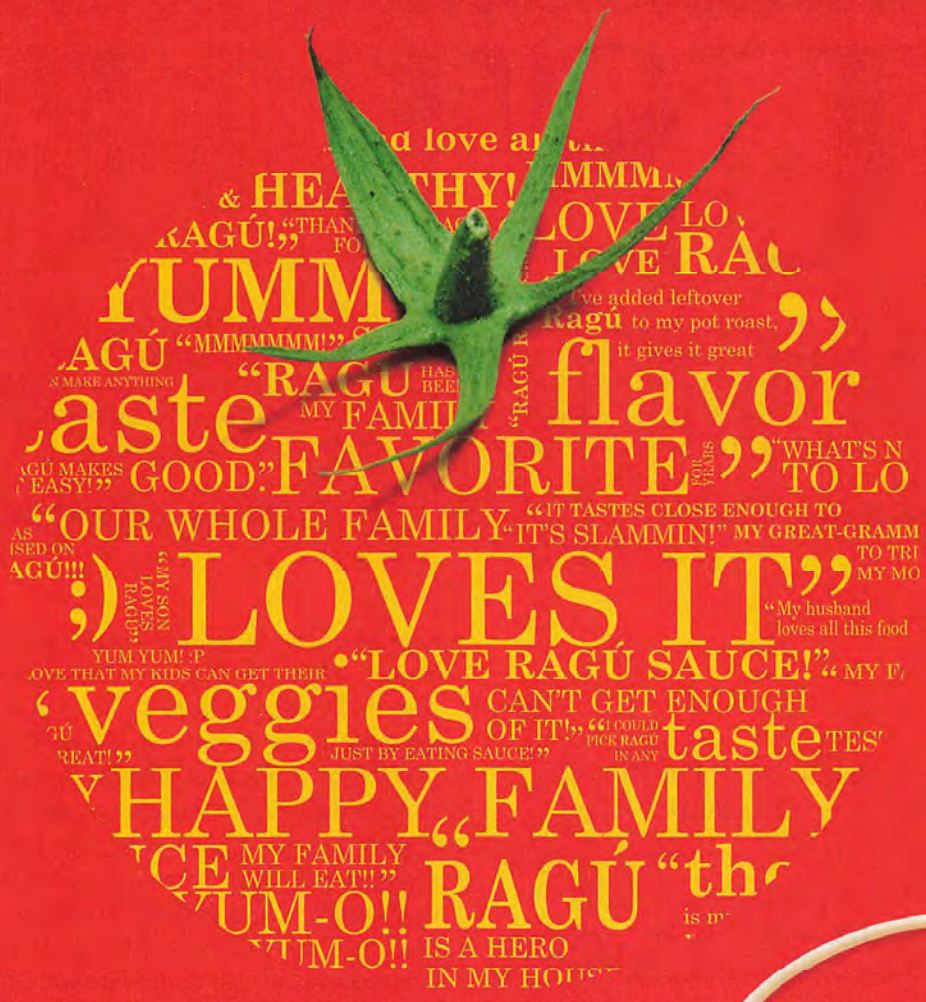

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JUST DO IT

ONCE UPON A TIME, FANS HAD A DREAM THAT MULDER AND SCULLY WOULD KISS. TODAY THOSE FANS, KNOWN AS SHIPPERS, HAVE GROWN INTO A POP CULTURE MOVEMENT AND ARE MAKING THEIR VOICES HEARD THROUGH FAN FICTION, HOME-MADE MUSIC VIDEOS, AND ENDLESS ONLINE DEBATES—AND SHOWRUNNERS CAN'T HELP BUT LISTEN. WELCOME TO SHIPPER NATION.

By JEFF JENSEN

Love gets expressed in some wonderful and very weird ways in the world of television, from a passionate kiss to a penetrating bite on the neck. But last spring on Fox's *Fringe*, Peter Bishop (Joshua Jackson) set a radical new standard for romantic gestures: He tried to change the future in order to save the life of his destined-to-die soul mate, Olivia Dunham (Anna Torv), and wound up erasing himself from history (and her memory) in the process. All together now: *Awwwwwww.*

Exec producers Jeff Pinkner and J.H. Wyman—whose careful cultivation of the relationship between the two sci-fi heroes over three seasons includes monitoring message boards and social media for fan feedback—believed that viewers would be moved by Peter's trippy sacrifice. Fox and Warner Bros. Television, which produces the show, were cool with the decision. But they did warn the writers that their heartbreaking cliff-hanger could backfire with fans deeply invested in the Peter/Olivia relationship. Fans who write sexy fan fiction and produce music-video valentines about the characters, and who would be suspicious and alarmed by any move that kept them apart, even temporarily.

Turns out the suits were right. "The shippers," says Wyman, "have not been very happy with us this year."

No, we're not talking about *Fringe*'s legion of seafaring viewers. We're talking about an increasingly influential subset of TV fandom fixated on romantic relationships (hence the name "shippers"), or the potential for romance, between characters. Once, shipping was mostly a sci-fi/fantasy thing. Today, shipping—like love—knows no bounds. *30 Rock* has Jack-and-Liz shippers. *NCIS: Los Angeles* has Kensi-and-Marty shippers. There are even—no joke—Simon-and-Paula shippers. (They're grieving, so please: soft giggles.) Most showrunners in Hollywood consider shippers to be a minority voice—but an important one. "Shippers are the people who are the most engaged with a show, so they don't represent the biggest statistical sample," says Andrew Marlowe, creator of *Castle*. "But they really are your core audience, and you can gauge the level of investment of your entire fan base by their interactions with you." And because shippers express their passion so publicly, they produce a noisy energy that showrunners can't ignore, even if they wanted to. "I put all my efforts into shutting out the shippers," says *Bones* exec producer Hart Hanson, who last season finally allowed Dr. Temperance "Bones" Brennan (Emily Deschanel) and FBI agent Seeley Booth (David Boreanaz) to consummate an epic, six-season will-they-or-won't-they dance. "But it had to have an influence. It had to."

Most TV shows are flattered by the intense attention paid by their shipper fans. The producers of ABC's rookie hit *Once Upon a Time* were thrilled to see the quick emergence of shippers devoted to the budding relationship between Emma Swan (Jennifer Morrison) and Sheriff Graham (Jamie Dornan), as it meant their fairy-tale fantasy was accomplishing its mission. "Romance, the journey to find love, that's all ingrained in the very DNA of what we're trying to do," says exec producer Edward Kitsis. "It's great to go online and see that choices paid off for you." (Not long after fans fell for Emma and Graham, the producers broke their hearts by killing Graham off. Teases co-creator Adam Horowitz: "All great relationships start off with hope, and the hope that it can overcome all obstacles. What greater obstacle is there than death?") The CW's *Supernatural*—which owes its seven seasons to a fiercely loyal and dynamic fan base—has periodically winked at its "Wincesters," shippers who write sexually charged fan fiction about bogeyman-hunting brothers Sam (Jared

Padalecki) and Dean (Jensen Ackles) Winchester. "We have no judgment about that," says exec producer Sera Gamble. "We're glad we spark people's creativity."

Yet other shows can have a more tortured relationship with shippers. Case in point: *Bones*. From the get-go, Hanson envisioned a franchise that offered weekly murder mysteries and ongoing romantic tension between its opposites-attract leads. He routinely goes online to look for useful feedback, which means slogging through posts by more virulent shippers—Hanson calls them "the dim nasties"—who resent him for doing his job: sustaining the very chemistry that hooks shippers by producing obstacles (romantic rivals!) and complications (emotional baggage!) designed to keep would-be lovers apart for as long as possible. "It was like I was messing with their own romances!" says Hanson. "You do everything you can to get people to care that much. But if I had listened to the shippers, Bones and Booth would have gotten together at the end of season 1." Somewhere, shippers are asking, *And that would be a problem why?*

SHIPPING EXISTED LONG BEFORE the term was coined. See: *Moonlighting*, *Cheers*, decades of soap operas. Oh, and *Star Trek*. Gene Roddenberry's groundbreaking sci-fi series from the late '60s was the big bang of modern-day fan culture. Among those first Trekkers was a subset of fans, mostly female, energized by the fanciful notion of a romance between Captain Kirk and Spock. They began writing Kirk/Spock fan fiction, and in this way, "slash" shipping (which focuses on same-sex couples) was born and remains popular today. According to scholars like Kristina Busse, who teaches at the University of South Alabama, shipping and slashing became ways for marginalized, neglected female sci-fi fans to express their passion for their favorite shows, lay claim to the narrative, and even impishly subvert a geek fan culture that until recently has been largely male-targeted and male-driven.

But shipping as we understand it today began with another sci-fi saga about FBI agents investigating the fringes of weird science. "The fans of *The X-Files* were among the first to take their fandom online," says Christine Scodari, a professor at Florida Atlantic University. "It was really two groups: those who called themselves 'shippers,' who wanted Mulder and Scully to develop a relationship, and the 'noromos,' who didn't want that in any way, shape, or form." *X-Files* shippers were largely women who identified strongly with Gillian Anderson's Scully (or crushed hard on David Duchovny's Mulder) and

FAN FAVORITES

Olivia and Peter on *Fringe*
Relationship status Peter and the Olivia he loves are separated by time, space, and history... That's all.

Castle and Beckett on *Castle*
Relationship status He said "I love you," she pretends she didn't hear him, the dance continues.

Ziva and Tony on *NCIS*
Relationship status They spent the night together, but we may never know if someone used the couch.

Booth and Bones on *Bones*
Relationship status They're having a baby!

Jack and Liz on *30 Rock*
Relationship status Codependent co-workers, nothing more.

NCIS: CLIFF LIPSON/CBS; FRINGE: LIANE HENTSCHER/FOX; BONES: BETH DUBBER/FOX; CASTLE: ADAM TAYLOR/ABC; 30 ROCK: ALI GOLDSTEIN/NBC

found something inspiring about an intimate rapport between a man and woman who respected each other's intellect and were struggling together through life's rich drama...which, for them, involved exposing an alien takeover via killer bees and black oil. Says Scodari, "It really was a commentary on contemporary relationships." By the end of *The X-Files*' nine-season run, Mulder and Scully had knocked trench coats and produced a child. But creator Chris Carter always kept the hot-and-heavy off screen, not wanting to upset the show's winning chemistry and irk the "noromos." Prior to the release of the 2008 film *The X-Files: I Want to Believe*, Carter told EW: "I want you to take that relationship and imagine it could be real.... Maybe I'm the original shipper."

Two more shows key to the development of shipper culture were *Buffy the Vampire Slayer* and *Xena: Warrior Princess*, an early example of a show that played to—and with—its shipper following. *Xena*'s emotional heart was the friendship between Lucy Lawless' titular heroine and her young sidekick, Gabrielle (Renee O'Connor). The show would occasionally hint that they were lovers, which activated the Xena/Gabrielle slashers, which spurred the producers to push it even more. "Once the fans picked up on it, it was like gas to the fire," says *Xena* creator Robert Tapert, who during the sixth and final season recruited to the writing staff a fan named Melissa Good, whose well-regarded slash fiction dramatized what the show would only imply. Xena and Gabrielle's kiss in the series finale, says Tapert, was a farewell reward for the show's ardent shippers.

Today, shipping isn't just a rebel call or DIY wish fulfillment but one more way for fans to be fans in an era in which geek is

FAMOUS SHIPS THROUGH THE AGES (From left) Xena and Gabrielle from *Xena: Warrior Princess*, Mulder and Scully from *The X-Files*, and Kate and Jack from *Lost*

mainstream and romantic fantasies, dark and otherwise, are all the rage. Shippers don't just ship unlikely couples—they'll ship anything with a romantic pulse. Evoking *Twilight*'s Team Edward-vs.-Team Jacob clash, Scodari says: "These days it is not a question of 'to ship or not to ship.' Now it's a question of competing desires. Which couple will win?" The object of their affections may be fictional, and yes, their pop culture crushing can be scary. But for many, the benefit—and perhaps true motivation—is community with other fans. Elmedina D., 15, a fan of *The Vampire Diaries*, is attracted to two competing ships—Damon and Elena, and Stefan and Elena—and makes music videos dedicated to both couples. "When I hear a song, it just reminds me of a certain couple, just screams 'This is perfect for them!' and you want to make a video," she says. Jodi Zeramby, 40, has written fan fiction imagining a romance between Alicia (Julianna Margulies) and bisexual Kalinda (Archie Panjabi) from *The Good Wife*. Authorial intent is a hotly debated topic among shippers, and Zeramby is convinced she's onto

THE SHIPPER GLOSSARY

IF IT FEELS LIKE SHIPPERS SPEAK THEIR OWN LANGUAGE, IT'S BECAUSE THEY DO. HERE WE RUN DOWN THE KEY PHRASES TO UNDERSTANDING THE WACKY, WEIRD WORLD OF SHIPPING.

SHIPPER Derived from the word *relationship*, a fan who's deeply invested in the romance—or the *possibility* of romance—between two characters. Shipping runs the gamut between "just having fun" and "scary-stalker serious."

NOROMOS Dating back to the days of *The X-Files*, these are fans who oppose the idea of romance between characters. (Get it? No romance.) They're often hardcore geeks who think the mushy stuff gets in the way of more interesting things, like investigating mysteries, flying spaceships, or killing monsters.

SHIPPER WAR Conflict between rival shipper groups. The battleground: website message boards. See below.

STELENAS VS. DELENAS Shippers of *The Vampire Diaries* are typically divided into two camps: those who want to see Stefan and Elena hook up, and those who want to see Damon and Elena hook up.

SMOOSHING That annoying thing where people cook up nicknames, like Stelena and Delena? That's smooshing.

FANFIC Short for fan fiction, a very popular, creative way for shippers to express themselves.

CROSSOVER Shippers who forge an imaginary coupling between characters from different pop culture properties—say, Princess Leia and Harry Potter.

MARY SUE When fans write fanfic that includes an idealized character clearly based on themselves, that character is called a Mary Sue. (Mary Sues often get romantically involved with the fan's favorite character.)

SLASH A type of shipper—or subgenre of shipper fanfic—that advocates for a relationship to blossom between two same-sex characters.

WINCESTERS The out-there group of *Supernatural* fans who fantasize about romance between the show's heroes, brothers Sam and Dean Winchester. Yes, we said *brothers*.

XENA: WARRIOR PRINCESS: EVERETT COLLECTION; THE X-FILES: MARK SELIGER/FOX; LOST: MARIO PEREZ/ABC; SUPERNATURAL: JUSTIN LUBIN

something: "When you look at how close they got on the show, what they're willing to do for each other, I think it's there."

Kara Estes, 29, is a slightly more typical TV shipper. She's a longtime Nathan Fillion fan and loyal *Castle* viewer, which automatically makes her a shipper, as the ABC drama is all about slowly bringing mystery novelist Castle (Fillion) and police detective Beckett (Stana Katic) together. "I'd say 90 percent of fan fiction is about the relationship," says Estes, who spends about four hours a week blogging, tweeting, and chatting online about *Castle*. She doesn't write fan fiction, but she reads it, and her affection for the *Castle* fan community inspired her to create the *Castle* Fanfic Awards. "Everyone has a hobby," she says. "My dad rebuilds old cars; I have *Castle*."

The explosive outbreak in shipping is surely an outgrowth of the radical shift toward target-market TV since *The X-Files*. Today's prized demo? Adult females. Hart Hanson says he was spurred to create *Bones* after reading a study of TV viewing that concluded that women, not men, choose what to watch in the household. While Hanson says he never heard the term "shippers" before *Bones*, the producer acknowledges that a romance starring "one of the great shipper icons of all time" (i.e., *Buffy*'s Boreanaz) has certainly "mined the mother lode." Adds another top showrunner: "Networks would love to have the next *Lost*, but they'd rather have the next *Bones* and *Castle*. They're cheaper, easier to manage, and inspire the same buzzy interconnectivity that sci-fi does. They also encourage the thing that TV needs more than anything: passionate loyalty over time."

Of course, shows that desire to stoke the fire of shipperdom have to know when to give the fans what they want. Some of the solutions are cheeky—think dream sequences and doppelgängers—and others are maddeningly, and cleverly, evasive. At the end of *Castle*'s third season last May, Marlowe, who felt that the time was right for the stories and the shippers, finally allowed Richard Castle to declare his love...just as Detective Beckett was slipping into unconsciousness after getting shot. *Lost* exec producer Carlton Cuse—no stranger to the shipper wars after six years of Jack-Kate-Sawyer couplings and decouplings—explains that the conventional wisdom is that any show that hinges on romantic tension will implode once satisfied. "The conventional wisdom is that once you consummate sexual tension, you zap a show of its magic. I'd love to see some bold showrunner go against that conventional wisdom and produce something great," he says. For frustrated fans of *Fringe*, the good news is that their favorite ship may be coming home: The March 23 episode—ironically titled "A Short Story About Love"—will be "the be-all and end-all in terms of expectations about the Peter/Olivia relationship," says Wyman. "We know the shippers are saying, 'We want them to be together,' and we get it. We want them to be together too. We do believe that their fate is to have incredible impact on each other's lives." Adds Pinkner: "There are certain shows and stories that we've all fallen in love with where you end up feeling betrayed. We're very intent on not doing that." ■ *(Additional reporting by Shaunna Murphy and Nuzhat Naoreen)*

MEET THE SHIPPERS

FROM HIGH SCHOOL STUDENTS TO TEACHERS, EVERYONE'S DOING IT. WE TALK TO THE REAL PEOPLE BEHIND THE PHENOMENON (AND THE FAN FICTION). —*SHAUNNA MURPHY*

ELMEDINA D.
AGE 15
DAY JOB High school student in Mesa, Ariz.
ONLINE Makes YouTube videos using clips of Damon and Elena from *The Vampire Diaries*, set to love songs.
WHY SHE SHIPS "I think everyone has the right to their own couple or ship. It's not worth arguing over the Internet."

JODI ZERAMBY
AGE 40
DAY JOB Part-time novelist who teaches real estate law in Tucson, Ariz.
ONLINE Writes slash fiction on pairs such as Alicia and Kalinda of *The Good Wife*.
WHY SHE SHIPS "There are so many relationships that aren't defined. You see these moments of true connection... but it's never really explored."

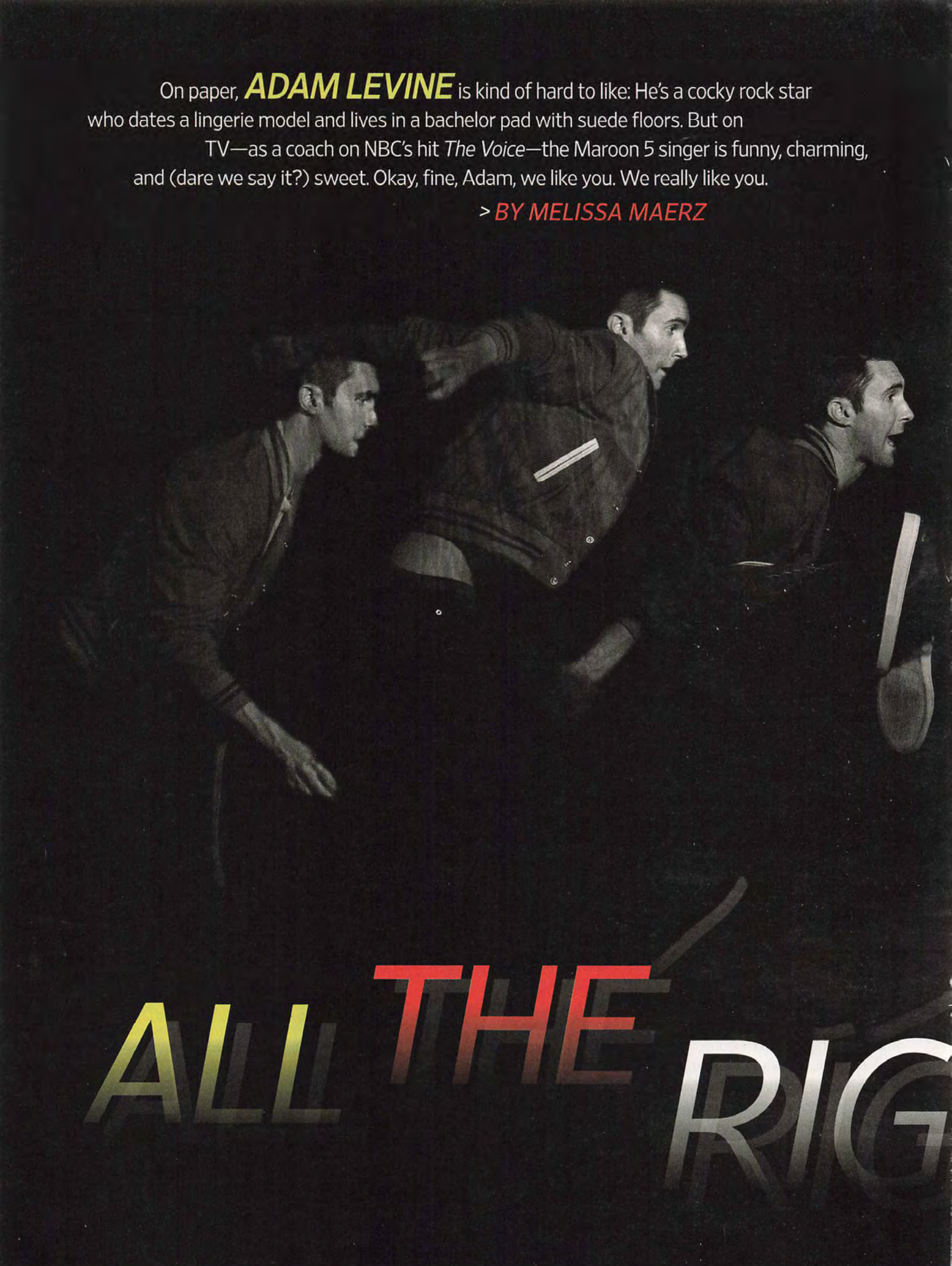
KARA ESTES
AGE 29
DAY JOB Claims adjuster in Springfield, Mo.
ONLINE Runs the *Castle* Fanfic Awards.
WHY SHE SHIPS "The actors have great chemistry together and it translates over into the characters. The looks. The winks. The nods. The little callbacks to previous episodes. It all works together. You can tell they're meant to be together."

JACKY ABROMITIS
AGE 48
DAY JOB Develops online teacher-education courses in Great Meadows, N.J.
ONLINE Runs her own fanfiction website, Fanfic.me; she also ships Brittany and Santana from *Glee*.
WHY SHE SHIPS "There are a lot of young kids writing fan fiction, and I think it's a terrific outlet for them. So, from the educator's standpoint, I like that it gets kids engaged."

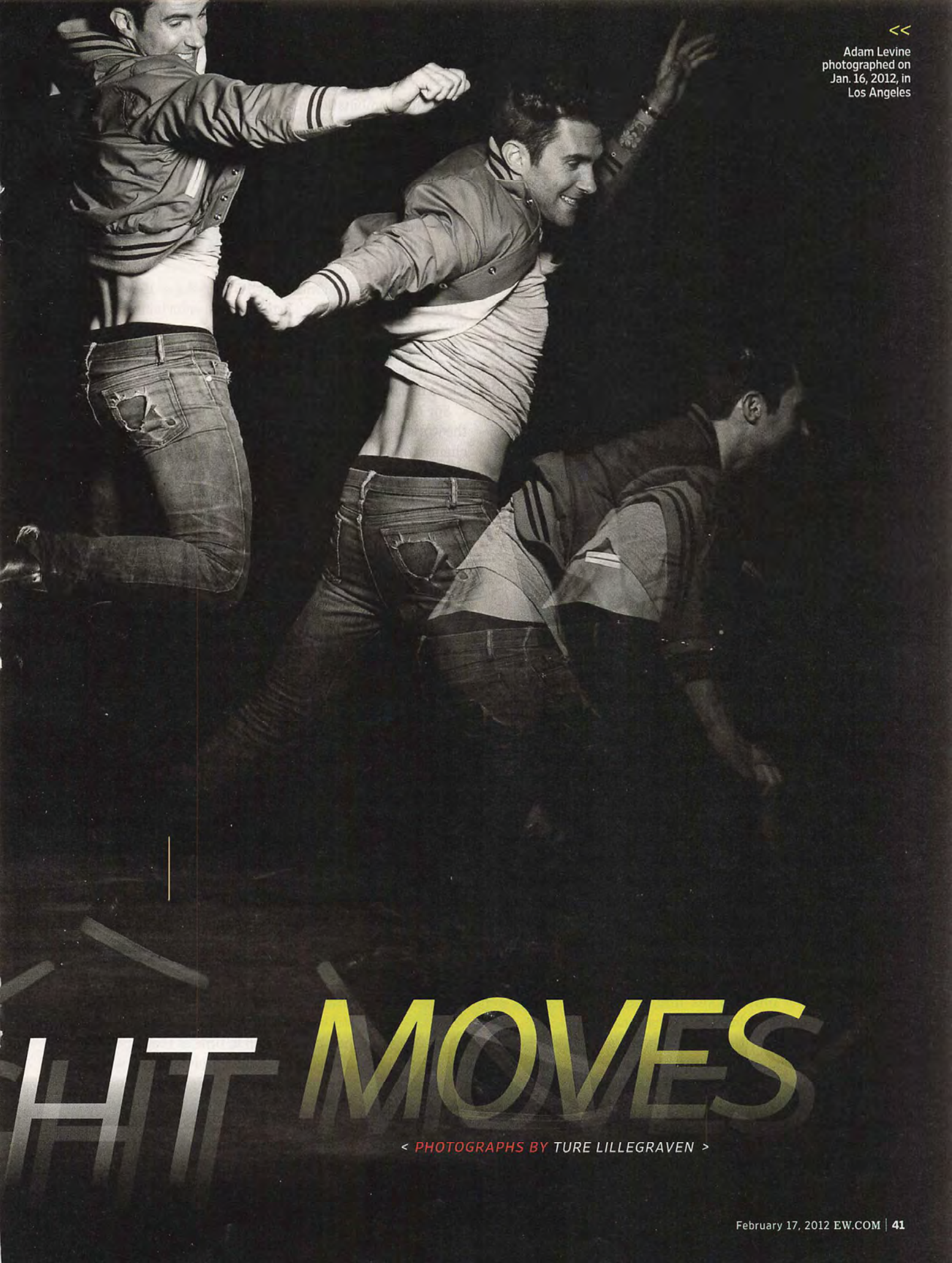
CRYSTAL B.
AGE 40
DAY JOB Works in network security in Virginia.
ONLINE A "Wincester" who writes fan fiction about brothers Sam and Dean Winchester from *Supernatural*.
WHY SHE SHIPS "There are all sorts of theories out there for why women like to write and read slash, and I'm not sure exactly what it is. But I think that two men being vulnerable together—women find that appealing."

On paper, **ADAM LEVINE** is kind of hard to like: He's a cocky rock star who dates a lingerie model and lives in a bachelor pad with suede floors. But on TV—as a coach on NBC's hit *The Voice*—the Maroon 5 singer is funny, charming, and (dare we say it?) sweet. Okay, fine, Adam, we like you. We really like you.

> *BY MELISSA MAERZ*



ALL THE RIG



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Adam Levine photographed on Jan. 16, 2012, in Los Angeles

HIT MOVES

< PHOTOGRAPHS BY TURE LILLEGRAVEN >

IMAGE IS NOTHING.

That was the original idea behind NBC's hit singing competition *The Voice*. Nestled in their Dr. Evil chairs, the coaches couldn't see you performing. So if you were a bald girl (last season had two of those), you could still be a pop star. And if you were a fox (last season had more than two of those), you could feel good about something other than being hot. The philosophy behind *The Voice* (which NBC adapted from a Dutch program) is simple: It's raw talent, not looks, that matters. So...why can't one *Voice* coach stop posing naked for the cameras?

Adam Levine is more than happy to answer that question. Sitting on the balcony of his sleek Hollywood Hills house, wearing '80s-style sunglasses and a woolly cardigan, the 32-year-old L.A. native explains, "I just feel comfortable naked." His most recent nude photos were done out of the goodness of his heart: One was a cancer-awareness ad; the other, the cover of Russian *Vogue*, was shot with his girlfriend, Victoria's Secret model Anne Vyalitsyna. (Apparently, she feels comfortable naked too. For Christmas she gave Levine the gigantic nude photo of herself that now hangs by his bed.) Besides, adds the singer, "the biggest thing I've realized is that image plays into everything. And that's true whether you're Ke$ha or Bob Dylan."

It's certainly true if you're Adam Levine. As *The Voice* enters its second season, his own image has changed quite a bit. Last year, most people knew him as the motorcycle-riding, supermodel-dating, boxer-shorts-baring singer of the Grammy-winning band Maroon 5. But after one season of coaching on the hit reality show, he's been transformed into America's most likable douche bag. (And before you protest, that's a term he jokingly uses about himself... which somehow only makes him more likable.) True, he still delivers the occasional frat-boy comment—"I thought you were a chick," he told a high-voiced guy last season, "but sadly you have a penis"—but he also has shown a genuinely sweet commitment to his team members, including winner Javier Colon. "I told Stevie Nicks I wasn't going to cry on national television," a tearful Levine said after Colon's finale duet with the Fleetwood Mac singer.

It's that combination of hard yoga body and soft, tender feelings (along with a sharp ear for melody) that has made Levine the breakout star of *The Voice*. (The show, which averaged 13.7 million viewers last season and just lured a staggering 37.6 million with its Feb. 5 post–Super Bowl premiere, is the struggling network's highest-rated entertainment series.) "He's the leading man, this handsome, mainstream, young, sexy talent—and he's not afraid to take his shirt off," gushes NBC Entertainment chairman Bob Greenblatt. "A little controversy isn't a bad thing, especially when you're building a network."

For Levine, *The Voice* has been his best opportunity to show the world he's more than a cocky rock star. "Singers don't get the chance to talk very often," he says, petting his golden retriever, Frankie (whose paw print is tattooed on Levine's shoulder), and gazing at the Hollywood sign in the distance. "I like that I'm not perceived as just a bimbo. I get to use my brain on the show."

YOU KNOW THE DREAM that 13-year-old boys have, the one where they get to play in a rock band *and* date a lingerie model? Well, Adam Levine feels pretty awesome about making it a reality. Hanging out at Record Plant studios in Los Angeles, recording Maroon 5's as-yet-untitled album (due out in June), he's wearing his finest Harley-Davidson T-shirt, sitting behind multiple rows of Moët bottles, and watching the L.A. Clippers play the Utah Jazz on four giant TV screens at once. "Could we get some more TVs in here?" he jokes.

Nearby, the rapper Wiz Khalifa is rolling a joint, picking from the massive cookie jar full of weed that he's brought along for "inspiration," and passing it around to the gathered songwriters, producers, and assistants as the room fills up with smoke. He's here to do a guest spot on "Pay Phone," a soaring pop song from Maroon 5's new album, and he gets through only a few freestyled lines before Levine cries out, "I'm loving this!"

This is the life Levine's wanted for as long as he can remember. Raised in a well-to-do family (his dad owns a boutique clothing chain called M. Fredric), he attended the posh Brentwood School, alma mater of Jonah Hill and Fred Savage. He signed his first major record deal with Reprise for his band Kara's Flowers, which featured many future members of Maroon 5, when he was still in high school. In some ways, it seems like he's been frozen in time at that age. "I'm not an adult," Levine admits. "I just wanted to spend my whole life fighting to make sure that I could stay a kid as long as possible." He still owns an extensive collection of superhero underwear, though lately, he says, "I feel like an a--hole wearing them," so he

Levine with girlfriend Anne Vyalitsyna

THE VOICE: LEWIS JACOBS/NBC; STYLING, PP. 40–41, 43: MATT GOLDMAN/MARGARET MALDONADO AGENCY; HAIR: SHAWN FINCH; MAKEUP: DARCY GILMORE; PROP STYLING: LUCA OGNIBENE/ARTMIXBEAUTY.COM; CLOTHING, PP. 40–41: JEANS: APC; T-SHIRT: KELLY COLE VINTAGE; JACKET: GOLDEN BEAR BY UNION MADE; SNEAKERS: COMMON PROJECTS

(From left) Blake Shelton, Cee Lo Green, and Levine on *The Voice*; Levine

mostly lets his girlfriend model them for him. And whenever he's in his house alone, he feels like he's waiting for his parents to come home (though the maroon suede walls *and floors* suggest that it is not his mother's bachelor pad). Levine still hangs out with the friends he grew up with, from his roommate, writer-producer Gene Hong, who's helping him develop a pilot for NBC about karaoke, to his personal assistant Shawn Tellez, who confesses that their social circle is "kinda like *Entourage*."

When Maroon 5 got their big break with 2002's multiplatinum-selling *Songs About Jane*, guitarist James Valentine says it felt like their fame was predestined. "[Before], we would be pulling change out of the couch to go get Taco Bell, and Adam still had that ego, like, 'Yeah, I'm gonna make it.'" When they hit it big and won multiple Grammys, says Valentine, "the rest of the world was just catching up with the way he was acting."

Not everyone in Maroon 5 wanted Levine to join *The Voice*. Valentine recalls, "It was like, 'Is the band totally jumping the shark?'" But their last album, 2010's *Hands All Over*, sold just 142,000 copies in its first week (their previous album's first-week sales were three times that amount). So when offered the gig, Levine jumped. "Our parents would watch the Beatles on *Ed Sullivan*, and the next day they would be the biggest band in the world," he says, eyes still glued to the wall of TVs. "We've never been closer to that than we are now. The world has these shows that can launch careers overnight. The experience of listening to an album is almost dead. Now it's all about the broadcast." (Cut to "Moves Like Jagger," which Maroon 5 premiered with Levine's fellow coach Christina Aguilera on *The Voice*, becoming one of the best-selling digital singles of all time.)

If that sounds cynical or uncool, Levine doesn't care. He believes that today's bands are too averse to ambition. "I have a very classic idea of what a rock star is, and that's always what I've wanted to be," he explains. "I'm such a cliché. I mean look at me, I'm the f---ing guy in the band with a Sanskrit tattoo!" But Levine is genuinely excited about mentoring singers. So far this season, he's shown a willingness to fight Aguilera over every last pick, even when she gets mean. (During the premiere, she accused him of "trying to be Justin Timberlake.") Eventually he'd like to focus on songwriting and producing, because he knows Maroon 5 and *The Voice* won't be around forever. "I'm almost 33 years old," he says. "I'm not gonna be able to do this at 40. This is it. This is the time."

>>>> "THE WORLD HAS THESE SHOWS THAT CAN LAUNCH CAREERS OVERNIGHT. THE EXPERIENCE OF LISTENING TO AN ALBUM IS ALMOST DEAD. NOW IT'S ALL ABOUT THE BROADCAST."
—ADAM LEVINE

For now he just wants to put out another great pop record, which serves as a reminder of why he's on *The Voice* in the first place. Growing up, he says, "I wanted to be a musician. It wasn't about being famous." So maybe image isn't everything to him after all. Does that mean he's through with posing naked? "Oh, of course I'll keep posing naked," he says, grinning. "You've gotta do it while you're still young." ■

SHIRT: FLAT IRON; WATCH: ROLEX

Ahmed Best photographed on Nov. 18, 2011, in Los Angeles

He played one of the most polarizing characters in movie history. Now Ahmed Best and his *Star Wars* costars try to make sense of how one goofy Gungan could make so many fans so gosh-darn angry.

BY DALTON ROSS | PHOTOGRAPH BY JOE PUGLIESE

I WAS JAR JAR BINKS

GUESS WHAT, HATERS? Jar Jar Binks can kick your ass. Right now at the John Machado Brazilian Jiu-Jitsu Academy in Culver City, Calif., Ahmed Best, the man who played one of the most divisive and controversial film characters of all time, lies on the floor, an opponent smothering him against the mat. His belt has been torn off, and beads of sweat trickle down his face as he looks around frantically for a way out. Then he slowly moves one hand onto his adversary's belt and the other onto the guy's foot, and before you can say "How wude!" Best flips over his competitor, flashing a huge grin while his opponent taps the mat twice in a sign of submission.

It's not quite the Battle of Naboo, but for Best, every triumph here is a sweet one. The man who brought one of the first computer-generated lead characters to life in arguably the most anticipated movie of all time—1999's *Star Wars: Episode 1—The Phantom Menace*—instead found himself in the eye of a storm of ridicule. The floppy-eared amphibian he played (also known as a Gungan) was denounced by critics and fanboys alike as the most annoying—and, some claimed, offensive—addition ever to the *Star Wars* universe.

That image followed Best, who'd supplied Jar Jar's voice as well as his body movements, as he tried to find new acting work—and led him to this jujitsu studio nine years ago. "I was having trouble with the audition process when I first moved out here," says the 38-year-old black belt while taking a break between bouts. "So I just stopped and started coming here twice a day, six days a week. It put me in a much better place."

Still in that better place, Best harbors no animosity toward those who have spent the past 13 years dissing and dismissing the character he portrayed. "Jar Jar was a lightning rod for everything that folks didn't like [about the movie]," he says, but "it's all good." Now, with *The Phantom Menace* getting a 3-D release on Feb. 10, Best is ready to relive his experience from a long time ago in a galaxy far, far away. Right after he destroys another challenger on the mat.

"IT WASN'T SUPPOSED TO BE ME," Best says while scarfing down a post-jujitsu sandwich beside the fountain of an outdoor shopping mall. Best—who grew up in the South Bronx and Maplewood, N.J., the son of a *Good Morning America* cameraman—was discovered for *Star Wars* while performing in the still-running Off Broadway percussion show *Stomp*. However, he was not the first Stomper targeted for the part. "It was supposed to be another guy in the show who had an audition before I did," says Best. The other guy didn't land the role, but invited *Star Wars* casting agent Robin Gurland to the show when it played in San Francisco. Ironically, the performance that got Best the *Star Wars* gig was one he was furious about doing. "I was the lead," he explains, "but then somebody got sick and I had to cover the role of the sick person and I wasn't very happy about it. There was really no discipline in my show that night. I was doing stuff that I never would have done had I not been young and upset. I took my shirt off, threw it in the audience—I mean, just really silly things. And that was the show that Robin was at."

For Best, landing the *Phantom Menace* role was a dream come true. "I was a huge *Star Wars* fan," he says with boyish glee. "I had *Star Wars* sheets, blankets, curtains. *A New Hope* [George Lucas' later retitling of the original 1977 film] was the first movie I remember. *Empire Strikes Back* is one of my favorite movies of all time. Here I am, a skinny kid from the Bronx, never

Liam Neeson, Best, and Ewan McGregor on the set of *The Phantom Menace*

WHATEVER HAPPENED TO ANAKIN?

At age 8, Jake Lloyd got to do what most boys only dream of—enter the *Star Wars* universe. But after playing young Anakin Skywalker in *The Phantom Menace*, Lloyd starred in just one other film, 2001's *Madison*. Now 22, he's pursuing a career behind the camera in his hometown of Indianapolis. His manager tells EW that Lloyd is "currently editing a documentary" about Tibetan refugees in India and plans to direct a music video for singer Mallory Low, starring *Attack of the Clones* actor Daniel Logan (Boba Fett). Lloyd, who completed two semesters at Chicago's Columbia College, also attends the occasional *Star Wars* convention and is an avid gamer. His favorite? *Star Wars: The Old Republic*. —*Grady Smith*

Jake Lloyd in *The Phantom Menace*; (inset) in 2010

(PREVIOUS SPREAD) JAR JAR SHADOW PHOTO ILLUSTRATION: NORO DESIGN STUDIO; STYLING: JILL ROTH; GROOMING: MARISSA MACHADO/CELESTINEAGENCY.COM; (THIS PAGE) LLOYD: © LUCASFILM LTD. & ™; LLOYD IN 2010: MARTIN ROE/RETNA LTD.

Jar Jar Binks in the finished film

been in a movie before, and here you go, become film history—action!"

As if the adjustment from performing Off Broadway to rebooting a juggernaut film franchise weren't enough, Best was also forced to squeeze into a skintight motion-capture suit and walk around with a odd-looking alien head on top of *his* head as the proper reference point for other actors to look at. ("They put a gauze screen over his face so we would remember to look up at Jar Jar's eyes," recalls Ewan McGregor, who played Obi-Wan Kenobi in the prequel trilogy.) While Jar Jar may have represented the technological future of cinema, Best reached into film's past for inspiration. "Jar Jar was really based a lot on Buster Keaton," he says. "Like in every Buster Keaton movie, Buster Keaton doesn't know that he's funny. He's just trying to get out of these situations."

The cast certainly found Best funny on set. "Ahmed had Ewan and me in stitches most days," says Liam Neeson, who played Jedi Knight Qui-Gon Jinn. Natalie Portman (Padmé Amidala) concurs: "He was definitely everyone's favorite person on set. Liam couldn't keep a straight face with him. George wanted to have dinner with him every night." Indeed, the rest of the *Phantom Menace* cast was convinced that Best's character would become an audience favorite. They could not have been more wrong.

THE REVIEWS WERE BRUTAL—at least when they came to Jar Jar Binks. "Jar Jar and his fellow Gungans suck the oxygen out of every scene," wrote J. Hoberman in *The Village Voice*. ENTERTAINMENT WEEKLY'S Owen Gleiberman was no kinder, calling Jar Jar "a rabbit-eared mascot...whose goofy tongue-twisting patois renders him a nuisance within 30 seconds." But the worst of the backlash appeared (where else?) online, where bloggers and fanboys raged in posts with such subtle subject lines as "Jar Jar Binks Must Die!" Best was stunned at the sheer force of the enmity. "There was never a question or comment about my performance or the character that arose while we were working," says Best. "So when the movie came out and there was such a reaction, it was a little bit jarring, I think, to everyone."

Especially jarring to Best were the charges that his character was a racist stereotype. Patricia J. Williams wrote in *The Nation* that the character's "relentless, panicky, manchild-like idiocy is imported directly from the days of Amos 'N' Andy." Joe Morgenstern of *The Wall Street Journal* dubbed Jar Jar "a Rastafarian Stepin Fetchit on platform hoofs, crossed annoyingly with Butterfly McQueen." To this day, these charges confuse Best rather than anger him. "I grew up with parents who were black nationalists," he responds. "There was no way I would do a movie that had any type of racial undertones unless there was some sort of comedic twist or comment on society."

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"I thought it was going to be the beginning of a blossoming career," says Best, "and it never really turned out that way."

According to Lucas, Jar Jar's speech patterns ("Meesa called Jar Jar Binks. Meesa your humble servant") *were* to some degree based on "pidgin English from the Samoan islands and Pacific islands and Caribbean," but "it was a completely made-up language." In fact, Lucas says, some of his son Jett's baby talk even ended up as words. (The term "Gungan" is what Jett used to call cars.) "George is really influenced by his kids," says Portman. "All the language—the cadence and the syntax and everything—was taken from Jett, who at that time was really little, so he would say, 'Me like...' That's how he would talk. Of course, people are entitled not to like it, but to make it out to be this racist thing was really kind of crazy."

For the man who went from sleeping in his *Star Wars* sheets as a child to starring in a *Star Wars* movie, the negative reaction was humbling. "It was hard because Ahmed was sort of plucked from obscurity to be in this big thing that everyone was so excited about," says Portman. "And then after years and years and years of people waiting for this, and then everyone saying, 'You're going to be the breakout from it,' to have him be singled out as the thing that people were picking on was not cool and, I'm sure, hard for him."

Best's castmates rallied to his defense. When the harsh reviews poured in, Neeson reached out to tell Best how he himself had been criticized for the final scene in *Schindler's List*, which some saw as melodramatic, and implored Best not to blame himself for the material. ("He's a very gifted actor," says Neeson.) McGregor agrees: "I didn't like any of the criticism that I heard. None of it should fall on Ahmed anyway. All of the character choices and the idea to have Jar Jar Binks there in the first place was George's. If there's any criticism, it shouldn't fall on Ahmed's shoulders. Because he did exactly what he was asked to do. He did it very, very well. He gave a great performance."

Jimmy Smits, Jar Jar, and Natalie Portman in *Attack of the Clones*

There is a large segment of the *Star Wars* audience that agrees with that assessment—younglings. "Kids really relate to Jar Jar because he's a kids' character, plain and simple," says Best. "And that's who the movie is for. So if kids like it, I did my job." For his part, Lucas sees Jar Jar as merely the latest in a line of his characters that adults love to hate. "When we did the very first *Star Wars*, C-3PO was in the same position and was hated by some of the fans," says the director. "We even made a joke about it in *The Empire Strikes Back*, about him talking too much and them shutting him off and telling him to shut up and things like that. Then when we did *Return of the Jedi*, everybody was completely disgusted with the Ewoks. Many of the fans thought they were too cute and silly, and yelled and screamed about that. Both 3PO and the Ewoks were there for the younger audience as comic relief, and so that's just part of what *Star Wars* is."

Regardless, the character once pegged as *The Phantom Menace*'s breakout was increasingly marginalized in Lucas' two follow-up films. A clearly toned-down Jar

THE PHANTOM MENACE GOES 3-D

Don't expect to see Jar Jar's tongue or Darth Maul's lightsaber jump out at you when *The Phantom Menace 3D* hits theaters Feb. 10. "I don't like the gimmick part of it," George Lucas said about 3-D in a recent video interview (*ew.com/lucasinterview*). "I don't like things coming out into the audience. I like everything to be behind the proscenium. I think that's where the real advantage of 3-D is." And Lucas believes he had a key asset at his disposal: people who worked on the original film, especially in the visual-effects department. "They were there on the set every day taking measurements, seeing things.... So by having that extra information...we were able, I think, to re-create a really good 3-D experience." As little Annie would say, "Yippee!" —*Dalton Ross*

Jar shows up in far fewer scenes in *Attack of the Clones* (although he does unwittingly grant a Sith lord emergency powers in the Senate—whoops!), and he hardly appears at all in *Revenge of the Sith*, delivering but a single line. Perhaps the most telling sign that Jar Jar has been relegated to the outer rim of the *Star Wars* universe is that the character can barely be seen in the trailer for the 3-D release of *The Phantom Menace*. Jar Jar has gone from breakout to almost completely shut out.

AS FOR THE MAN BEHIND the CGI mask, Best—who is now married with a 3-year-old son, Marley—has continued acting, showing up in guest spots on TV shows like *Cougar Town* and *Law & Order: L.A.* He has also done voice work, including reprising his Gungan alter ego on *Robot Chicken* and Cartoon Network's *The Clone Wars*. "A good friend of mine did *Clone Wars* before me as Jar Jar, and the Internet went crazy," laughs Best. "Everyone was trying to get Jar Jar out of *Star Wars* for so long. Now *Clone Wars* comes along and they're like, 'Where is he? If we want to hate him, we want to hate the right guy!' "

Best freely admits he expected more jobs to come his way as a result of his *Star Wars* stint. "I thought it was going to be the beginning of a blossoming career, and it never really turned out that way," he says. "The doors I wanted it to open didn't really open." The affable Best says this not with regret, but as a mere statement of fact. The only thing that does gnaw at him is that he is not regarded as more of a pioneer in the field of motion-captured acting. "I didn't get the credit as an actor as you do now, like when Andy Serkis did his thing for Gollum," he says, shrugging. "It's almost as if what I did didn't exist. He has since gone on to be the first call when it comes to movies like this. He did *King Kong*, *Rise of the Planet of the Apes*. Same thing with *Avatar*. When Zoë Saldana and Sam Worthington do *Avatar*, they get above the title and they're pretty much doing what I did, what I originated." Lucas agrees Best's contribution has been overlooked. "He was one of the first actors to ever do motion capture. In those days especially it was very difficult because it was experimental."

Frustrated by the audition process and the scarcity of acting jobs, Best has been taking producing and directing classes at the American Film Institute. And he's still pursuing his "first love"—music—writing songs and playing instruments like drums, piano, guitar, and bass every day. One can't help but wonder: Considering everything that he went through, does Best ever wish he had not been cast as the infamous Jar Jar Binks? "No, never," he says emphatically. "I'm proud of it, I'm glad I did it, and I'd do it again. Because it's a part of history. Not a lot of people can say that. I'm proud George had enough faith in me to say, 'You, kid! You do it' and put me on a stage that's the biggest you'll ever get. I appreciate every minute of it. I appreciate everything."

And ultimately, the one critic whose take on the character truly matters to Best—his son, Marley—has yet to see the films and weigh in. "It's funny," says Best. "At this preschool there was a Jar Jar doll and he walked right to it and said, 'Who's this guy?' And I was like, 'I'll tell you later.' " ■ *(Additional reporting by Nicholas White)*

STARS IN *STAR WARS*

Natalie, Ewan, and Liam weren't the only famous people to appear in George Lucas' *Star Wars* prequels. Here are some big names who had small roles in the films. —*Dalton Ross*

ROSE BYRNE
Dormé (*Attack of the Clones*)
As a handmaiden to Queen Amidala (Natalie Portman), the future *Damages/Bridesmaids* star spends her screen time acting concerned for the then senator's safety.

KEISHA CASTLE-HUGHES
Queen Apailana (*Revenge of the Sith*)
In the follow-up to her Oscar-nominated performance in 2002's *Whale Rider*, Castle-Hughes looks depressed for about two seconds at Amidala's funeral on Naboo.

SOFIA COPPOLA
Saché (*The Phantom Menace*)
Being a Coppola has its advantages. Actress-turned-director Sofia snuck into her daddy's buddy's film, portraying yet another one of Amidala's handmaidens.

JOEL EDGERTON
Owen Lars (*Attack of the Clones, Revenge of the Sith*)
He may play a mixed-martial-arts fighter in *Warrior*, but here Edgerton comes off like a big wuss next to his stepbrother and future Sith lord, Anakin. Kudos for adopting Luke, though.

KEIRA KNIGHTLEY
Sabé (*The Phantom Menace*)
The *Pirates of the Caribbean* star doesn't fool us for a second as Queen Amidala's decoy, proving once and for all that we are smarter than Jedi Knights.

DOMINIC WEST
Jerus Jannick (*The Phantom Menace*)
His sole line as a member of a Naboo security team: "The boy is here to see Padmé." But the *Wire* star gets a bit more screen time in one of the Blu-ray edition's deleted scenes.

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Ryan Reynolds; (below) Denzel Washington

Safe House

STARRING *Denzel Washington, Ryan Reynolds, Vera Farmiga*
DIRECTED BY *Daniel Espinosa*
R, 1 HR., 50 MINS.
By Owen Gleiberman

THERE ARE FEW better ways for an actor to show off his chops than by playing the clever trickster in a thriller (think of Daniel Craig's 007 at the poker table, or Matt Damon's Bourne leading his CIA overseers through the looking glass). In the opening scenes of *Safe House*, you can tell what a good time Denzel Washington is having as Tobin Frost, an American spy in Cape Town, South Africa, who is five steps ahead of everyone else. His look is pure sleight of hand: In glasses, gray scarf, and overcoat, with an earring, a serious goatee, and his gray-flecked hair teased out, Washington resembles a hipster Malcolm X—a great look for him, even if it feels like a costume. Meeting with an MI6 agent, Tobin purchases the mother of

JASIN BOLAND (2)

all top secret files, then wastes no time pulling out a lab kit that allows him to inject the file right under his skin. Very tricky!

Moments later, he's under attack (a lot of folks want that file), so he turns himself in to the U.S. consulate. Only then do we learn that Frost is a rogue agent who ditched the CIA and has spent nine years trading secrets with America's enemies. Why has he done this? And why has he decided to turn himself in? Those questions form the bedrock of Washington's hyper-cool, minimalist performance. As a crew of Langley officials (Vera Farmiga, Brendan Gleeson, Sam Shepard) purse their lips with importance, Frost is placed in a CIA safe house overseen by Matt Weston (Ryan Reynolds), who's been twiddling his thumbs there for a year. When thugs enter, yet somehow fail to find Frost tethered to a chair, he and Matt escape, gunning through the streets in a smash-and-grab car chase.

The movie, as if on an action time clock, punches in the standard set pieces: bloody fights, clattering shoot-outs, an escape through a packed soccer stadium. Some of this stuff is well-done, and some of it has been done a lot better. Yet *Safe House*, even when it's pummeling you effectively, has very little up its sleeve. Basically, the movie is a fizzless *Bourne* episode crossed with *Training Day*, featuring Washington as a good-egg-gone-rotten who, you know, *has his reasons*. Mostly, he schools Matt, his guard-turned-pursuer, in what it means to lie.

Reynolds is physically impressive, even if his acting here consists of morphing from a deer-in-the-headlights look to a mean squint as the movie goes on. The director, Daniel Espinosa, shoots in highly saturated colors, edits everything into a frenzy, and creates the illusion of intrigue. But compared with a superior potboiler like *Salt*, which messed with your brain in entertainingly far-fetched ways, *Safe House* is action-movie porridge gussied up into a less-clever-than-it-seems mystery. Which is why the trickiness of Washington's performance begins to ebb, replaced by something somber that might even look tragic if this movie were actually about anything. **B–**

EW **MORE ON EW.COM** You can find reviews of *Star Wars: Episode I—The Phantom Menace 3D* and *The Vow* (both out Feb. 10) on EW.com.

KINNAMAN: CRAIG BARRITT/WIREIMAGE.COM; *MAN ON A LEDGE*: MYLES ARONOWITZ

YOU KNOW WHO'S COOL?

Safe House's Joel Kinnaman

The Swedish actor best known for AMC's *The Killing* has a shining moment in the new action thriller *Safe House*. —SARA VILKOMERSON

He's been working in his native Sweden for a decade—and last year he captivated U.S. audiences by playing detective Stephen Holder to broody perfection on *The Killing*. Now Joel Kinnaman is hitting the big screen.

Last December the 32-year-old actor popped up in *The Girl With the Dragon Tattoo* and costarred in the sci-fi flick *The Darkest Hour*. This month he goes mano a mano with Ryan Reynolds as a CIA agent in *Safe House*. "This past year I've done a bunch of different genres," says Kinnaman, who recently wrapped the rom-com *Lola Versus*, costarring Greta Gerwig, as well as a Swedish thriller. "I don't have a favorite, but playing a complicated character in a serious drama is probably the most fulfilling."

Good thing: He's currently in Vancouver shooting the second season of *The Killing*, which premieres in April. His schedule doesn't allow for much downtime—and that's fine by him. "I really like working. And to be honest, acting isn't, like, a *real* job," he laughs. "I've worked real jobs before. This is a great life."

Critical Mass

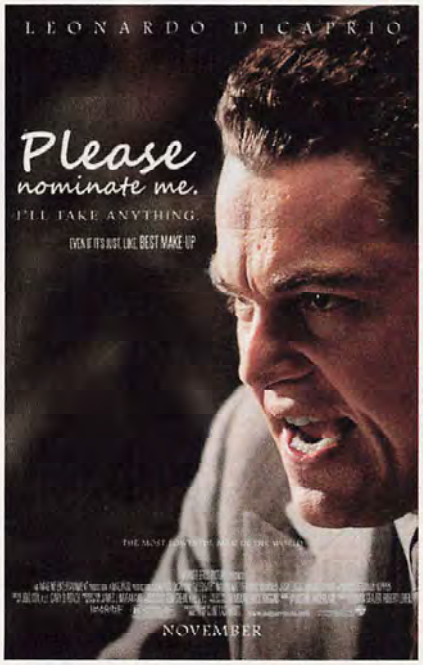
A sampling of critics from across the country grade 10 current releases.

	TY BURR *The Boston Globe*	ROGER EBERT *Chicago Sun-Times*	LISA KENNEDY *The Denver Post*	MICK LASALLE *San Francisco Chronicle*	KARINA LONGWORTH *LA Weekly*	CLAUDIA PUIG *USA Today*	RENE RODRIGUEZ *The Miami Herald*	BETSY SHARKEY *Los Angeles Times*	ALYNDA WHEAT *People*	STEPHANIE ZACHAREK *Movieline.com*	ENTERTAINMENT WEEKLY	EW READERS*	CRITICS' AVERAGE
ALBERT NOBBS	B	—	B	B	C	C+	C+	C	B+	C–	B–	B	B–
CONTRABAND	B–	C–	—	B–	—	C	B–	C+	C	C	B	C+	C+
EXTREMELY LOUD &...	B	B–	A	C	D	B–	D	A–	A	D+	B–	B	B–
THE GREY	—	B+	B+	B–	—	C+	D	B+	B–	B+	C+	B–	B–
THE IRON LADY	B–	B–	B	B–	C–	B–	C	B–	B+	C–	B	C+	B–
↑ MAN ON A LEDGE	—	D	—	B+	—	C–	D	C–	B–	C	C	B–	C
RED TAILS	—	C+	B–	—	—	C+	C+	C–	D+	C–	B–	B+	C
UNDERWORLD AWAKENING	—	—	—	—	—	—	C	C–	—	—	B–	B+	C
WAR HORSE	B	B+	B+	B	B–	B	A	C	B+	B+	A–	B+	B
W.E.	—	—	—	C–	C+	C	—	D	D+	C–	C–	B+	C–

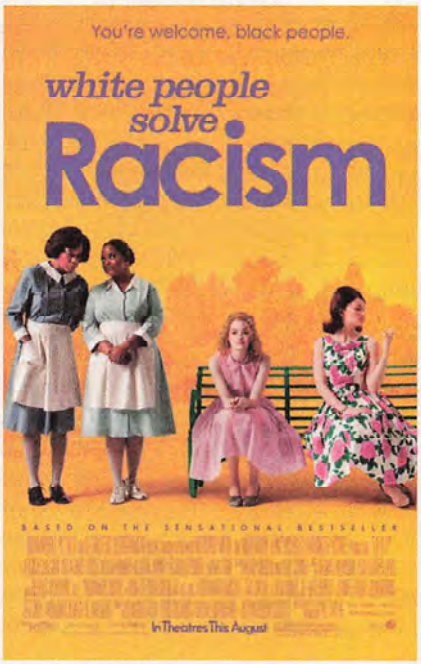
*EW READER GRADES come from the Front Row, EW's online reader panel. If you'd like to join, go to frontrowpanel.com/join.

Movie Poster Makeover

Awards season isn't usually a time for truth in advertising, but these posters from the U.K. website theshiznit.co.uk poke a hilarious hole in the hot-air balloon that is the Oscar race. Feel-good preachiness, nomination desperation, and Hollywood self-approbation all get skewered, as do a few typically sacred cows like Meryl Streep and Martin Scorsese. Is it any wonder these modified one-sheets went viral? "I think maybe people appreciate a bit of honesty that they don't get from the real marketing," creator Ali Gray told EW's Keith Staskiewicz. Gray has put together similar parody posters a few times since his first batch lampooned last year's race. "The titles are all basically my first reaction to the films, my effort to sum them up in a few words," he says. "And it's all in good fun."



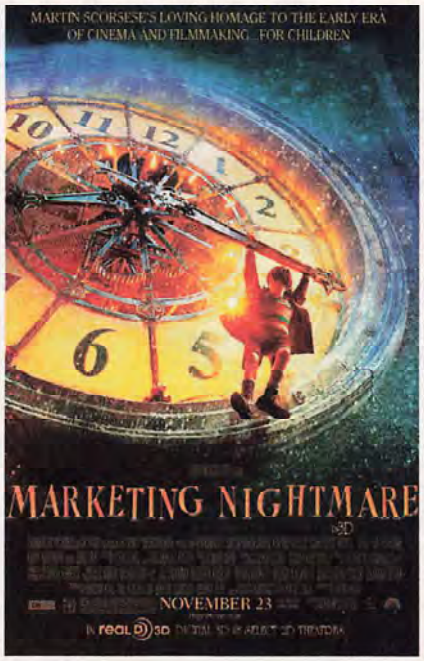
J. EDGAR



THE HELP

THE IRON LADY

BEGINNERS



HUGO

THE TREE OF LIFE

THESHIZNIT.CO.UK/WENN.COM (6)

(From left) Luis Guzmán, Vanessa Hudgens, Josh Hutcherson, Dwayne Johnson, and Michael Caine

STARRING *Dwayne Johnson, Josh Hutcherson*
DIRECTED BY *Brad Peyton*
PG, 1 HR., 34 MINS.
By Lisa Schwarzbaum

Journey 2: The Mysterious Island

Nothing is very mysterious about *Journey 2: The Mysterious Island*. A moderately zany sequel to 2008's *Journey to the Center of the Earth*, this voyage was, like the first one, shot in stuff-flying-at-you 3-D and, also like its predecessor, stars Josh Hutcherson as Sean Anderson, a teenage adventurer steeped in the fantastical literature of Jules Verne, Robert Louis Stevenson, and Jonathan Swift. Last time, Sean and company journeyed, well, to the center of the earth. This time, guess where they go?

There's a lot riding on Hutcherson's upcoming performance as Peeta Mellark in *The Hunger Games*. Fortunately, the weight is off his slim acting chops here, thanks to the lovely muscles and likability of Dwayne "The Rock" Johnson as Sean's stepfather, Hank, who has a fine time teaching the kid how to pop his pecs to wow the ladies. (Vanessa Hudgens plays Sean's cute love interest, with Luis Guzmán as her excitable papa. Brendan Fraser, who played Sean's uncle last time around, has not returned.) And matching Johnson charm for charm, Michael "The Iron Man" Caine appears to enjoy himself playing Sean's eccentric explorer grandpa Alexander. He takes pleasure in needling Hank and in riding a giant bee like a bronco.

The movie flies by pleasantly, and is then instantly forgettable. Perhaps Jules Verne can explain the science of that. What may remain in memory a bit longer is the accompanying Looney Tunes short *Daffy's Rhapsody*, about the existential relationship between the wily waterfowl Daffy Duck and the hapless hunter Elmer Fudd. It features the voice of the late maestro Mel Blanc, taken from a Daffy song recorded in the 1950s. The cartoon is in 3-D, which to this purist is *vewwy, vewwy* wrong—unless the animators meant Elmer to look more like Dick Cheney than like the Fudd we know. **B**

Perfect Sense

STARRING *Eva Green, Ewan McGregor*
DIRECTED BY *David Mackenzie*
R, 1 HR., 32 MINS.
By Lisa Schwarzbaum

Ewan McGregor and Eva Green are easy on the eyes as lovers in *Perfect Sense*, an intriguing apocalyptic romance with a multipurpose title. He's an exuberant chef, she's a reserved epidemiologist, and their sexy relationship blossoms in Glasgow against the backdrop of an epidemic (a challenge for her) in which people all around the world are losing their senses one at a time—first smell, then taste (a challenge for him), et cetera. For good measure, each loss is preceded by an outpouring of a specific emotion: Wild grief, for instance, is a sure sign that one's ability to smell is about to vanish. I smell a whiff of *Blindness* in the project and detect a touch of *Children of Men* in the DNA.

Eva Green and Ewan McGregor

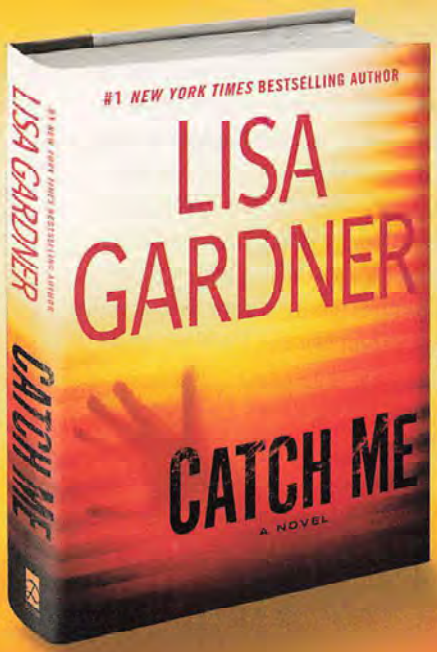
INDIE WATCH

The movie doesn't build to an emotional climax that matches its philosophical ambitions. But directed by David Mackenzie (who worked with McGregor before in 2004's *Young Adam*), it easily seduces by playing around with sight, sound, and pacing. The world may be taking leave of its senses, but McGregor and Green are looking good. **B+**

JOURNEY 2: THE MYSTERIOUS ISLAND: RON PHILLIPS; PERFECT SENSE: NEIL DAVIDSON

In four days, someone is going to kill me...

But he's gotta CATCH ME first.



"No one owns this genre the way LISA GARDNER does."
—LEE CHILD

"The MOZART of thriller writers."
—TESS GERRITSEN

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Dutton

Chico & Rita

Eman Xor Oña, Limara Meneses

NOT RATED, 1 HR., 34 MINS.

It's a treat to see an animated movie for adults, full of steamy sex and gorgeously etched urban night-world settings, that's like a Ralph Bakshi movie played straight. This one, a Best Animated Feature Oscar nominee, starts off in late-'40s Havana, where Chico, a brooding Afro-Cuban piano player, meets Rita, a singer as haughty as the femme fatale of *Carmen*. These two get thrown together for a talent show, then spend the next decade falling in and out of a love-hate embrace. The codirectors, Fernando Trueba and Javier Mariscal, work with a noirish glow steeped in their reverence for old Cuba, and for old-movie romance. **A–** *—Owen Gleiberman*

Return

Linda Cardellini, Michael Shannon

NOT RATED, 1 HR., 37 MINS.

Plainspoken realism enhances the power of *Return*, a notable addition to the growing catalog of dramas about American soldiers who have difficulty readjusting to home life after tours of duty. So too does the fact that this soldier, closely observed by installation artist and first-time feature filmmaker Liza Johnson, is a wife and mother of two young daughters. As soldier/mom, Linda Cardellini conveys dislocation with eloquent silence, sometimes just in how she looks at a TV screen. Michael Shannon meets the challenge of playing a husband who doesn't understand the wife changing before his eyes. *(On VOD Feb. 28)* **B+** *—Lisa Schwarzbaum*

Big Miracle

Drew Barrymore, John Krasinski

PG, 1 HR., 50 MINS.

Set in 1988, this harmless inspirational drama tells the true story of Operation Breakthrough, the international effort to rescue three gray whales that got trapped under the Arctic ice. John Krasinski, bleached of his hipster irony and all the more likable for it, is a TV reporter, and Drew Barrymore, to her credit, plays a Greenpeace volunteer as just the sort of person who has compassion for whales because she's got so many neurotic issues with the human animal. At times the film is like a cheesy rabble-rouser *made* in the '80s. What's annoying about it is its aura of fake activism. **C+** *—Owen Gleiberman*

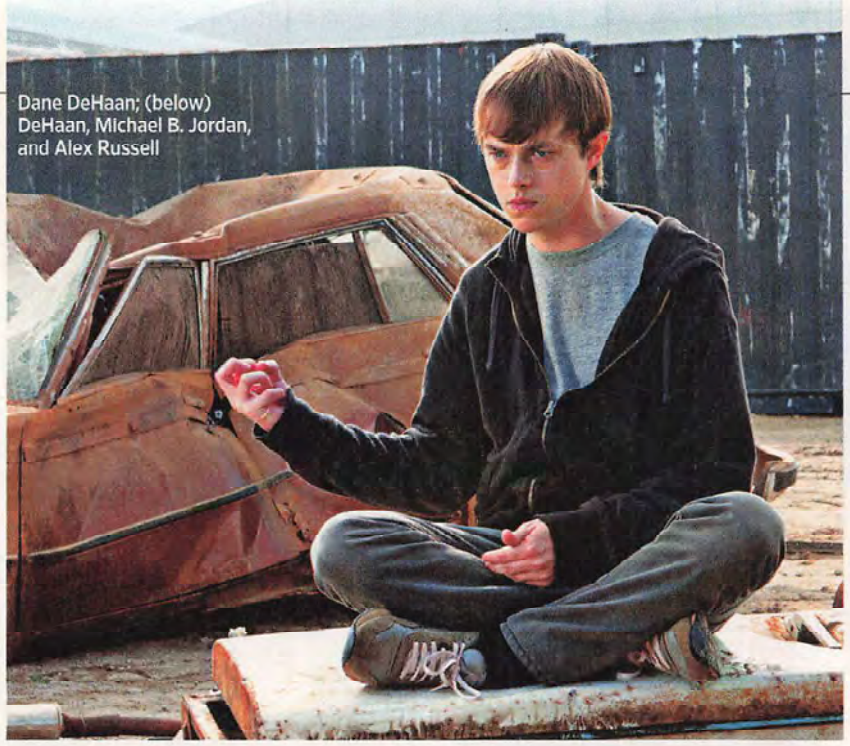
The Woman in Black

Daniel Radcliffe, Ciarán Hinds

PG-13, 1 HR., 35 MINS.

Post-Potter Daniel Radcliffe delivers nicely as a sad, widowed, early-1900s English lawyer whose presence in a remote village of fearful residents stirs up the ire of the title ghost. He conveys a lot in a performance that requires an excess of silent tiptoeing through a haunted house, clutching a candle and an ax. This old-fashioned, tastefully constrained supernatural thriller embraces the elements of gothic horror movies with pleasing seriousness—but a little *too* much attention to rattling door handles and creaking floorboards. Ciarán Hinds and *Albert Nobbs*' Janet McTeer have fun playing the local rich folk. **B–** *—Lisa Schwarzbaum*

CHICO & RITA: COURTESY OF GKIDS; *BIG MIRACLE*: DARREN MICHAELS; *THE WOMAN IN BLACK*: NICK WALL



Dane DeHaan; (below) DeHaan, Michael B. Jordan, and Alex Russell

Chronicle

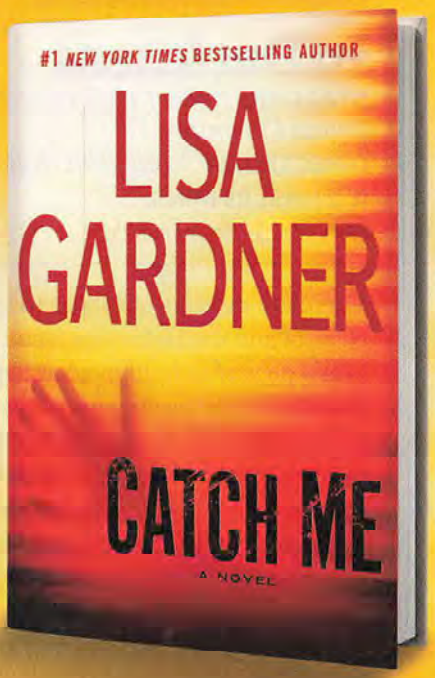
STARRING *Dane DeHaan, Michael B. Jordan, Alex Russell*
DIRECTED BY *Josh Trank*
PG-13, 1 HR., 24 MINS.
By Owen Gleiberman

Chronicle is a teen-outcast science-fiction movie told in the low-budget, found-footage style of *The Blair Witch Project*. You may think, "No thanks, I've already had my fill of those movies," but this is the most original and excitingly executed wow-factor-meets-handheld-video feature since *Blair Witch* itself. It's also a film that rebuilds the power of special effects from the ground up. Seattle misfit Andrew (he's played by Dane DeHaan, who's like a runty Leonardo DiCaprio) turns his life into a video diary to take refuge from his abusive father. At a rave he and two comrades (Alex Russell and Michael B. Jordan) find a hole that's emitting electromagnetic burps, and the three then have an extraterrestrial encounter, emerging with telekinetic powers. They can now move anything with their minds.

A lot of objects in this movie float—rocks, Pringles, human bodies, the camera itself—but the film's secret weapon is that the special effects, even when they're achieved digitally, are made to look and feel analog, and they're timed with sinister finesse. The director, Josh Trank, lures us into an emotionally riveting downward spiral, as Andrew uses his powers to vent his neurotic aggression, crafting acts of mental violence. *Chronicle* becomes the darkly perverse version of a superhero origin story, fused with the nerd's-revenge climax of *Carrie*. The staging is audacious (the film makes inspired use of the Space Needle), and it's clear that Trank has the right stuff to move up into big-budget fantasy—if he wants to, that is. In a great many ways, he has already beaten the studios at their game. **A-**

DEHAAN: ALAN MARKFIELD; DEHAAN, JORDAN, AND RUSSELL: DIYAH PERA

"ONE OF THE BEST thriller writers working today."
—STEVE BERRY



Detective D.D. Warren is a hard woman to surprise. But when Charlene Grant insists she is just four days away from meeting her murderer, Boston's top detective must determine whether she's truly in danger or hiding a deadly secret.

FIND OUT MORE AT:
LisaGardner.com

Dutton

Maria Schrader

OSCAR NOMINEE

In Darkness

STARRING *Robert Wieckiewicz, Benno Fürmann*
DIRECTED BY *Agnieszka Holland*
R, 2 HRS., 25 MINS.
By Lisa Schwarzbaum

There are millions of stories to tell about Nazism and the Holocaust—and in a million years, no way to fathom what happened. Those are only two reasons why the best films on the subject still have something new to reveal about the mysteries of human behavior. *In Darkness*, a harrowing nail-biter of a movie (and a Foreign Language Oscar nominee), introduces Leopold Socha (Robert Wieckiewicz), a Polish sewer worker and petty thief in the Nazi-occupied city of Lvov who hides a desperate group of eight Jews for 14 months in the sewers he knows so well. Socha's goodness emerges in spite of himself: The fugitives have dug their way underground to escape liquidation of their ghetto when he discovers them in the inky, wet, rat-infested maze. The richest of them, a family man with a wife and two children, offers money for the Pole's cooperation. The balance between life and death tilts on a terrible business deal.

The story is true. There really was a Leopold Socha who sheltered Jews in the dark. (One former sewer dweller is still alive today.) The fine Polish director Agnieszka Holland (*Europa Europa*) pays her respects with a daringly murky-looking movie that demands viewers enter the void too and meet Socha and his Jews as real, flawed men and women behaving in flawed ways under suffocating conditions. **A–**

The Chart

BOX OFFICE

1 Chronicle

Fox's $15 million sci-fi thriller, about three teenage boys who acquire superpowers, became the latest "found footage" film to soar at the box office. A viral video advertisement called "Flying People in New York City" garnered huge buzz before its release.

THE TOP 20

		WEEKEND GROSS*	NUMBER OF SITES†	WEEKEND PER-SITE AVERAGE	PERCENTAGE CHANGE	WEEKS IN RELEASE	GROSS TO DATE*
1	**CHRONICLE**	$22.0	2,907	$7,569	–	1	$22.0
2	**THE WOMAN IN BLACK** CBS Films scored its first real hit with this supernatural spookfest, which the studio paid just $3 million to acquire. Star Daniel Radcliffe proved his drawing power beyond Harry Potter—something the *Twilight* stars have yet to do.	$20.9	2,855	$7,311	–	1	$20.9
3	**THE GREY**	$9.3	3,207	$2,900	-53	2	$34.6
4	**BIG MIRACLE** Not all aquatic mammals are created equal. The family-friendly whale tale, which stars Drew Barrymore and John Krasinski, swam away with less than half of what *Dolphin Tale* earned in its debut ($19.2 mil) last September.	$7.8	2,129	$3,645	–	1	$7.8
5	**UNDERWORLD AWAKENING**	$5.5	2,636	$2,087	-55	3	$54.3
6	**ONE FOR THE MONEY**	$5.2	2,737	$1,902	-55	2	$19.6
7	**RED TAILS**	$4.7	2,347	$2,018	-54	3	$41.1
8	**THE DESCENDANTS**	$4.6	2,038	$2,234	-29	12	$65.5
9	**MAN ON A LEDGE**	$4.4	2,998	$1,451	-46	2	$14.6
10	**EXTREMELY LOUD & INCREDIBLY...**	$3.8	2,505	$1,518	-46	7	$26.7
11	**CONTRABAND**	$3.4	2,047	$1,665	-49	4	$62.0
12	**THE ARTIST**	$2.6	1,005	$2,600	-21	11	$20.6
13	**BEAUTY AND THE BEAST 3D**	$2.6	1,719	$1,500	-51	4	$44.9
14	**HUGO**	$2.3	1,030	$2,206	-9	11	$61.9
15	**THE IRON LADY**	$1.9	1,021	$1,859	-41	6	$20.7
16	**MISSION: IMPOSSIBLE—GHOST...** Already a monster hit in the U.S., the fourth *M:I* installment passed $600 million at the worldwide box office, making it Tom Cruise's highest-grossing global release of all time.	$1.7	1,077	$1,581	-51	8	$205.2
17	**JOYFUL NOISE**	$1.5	1,350	$1,081	-54	4	$29.0
18	**HAYWIRE**	$1.2	1,251	$961	-70	3	$17.8
19	**ALVIN AND THE CHIPMUNKS...**	$1.0	818	$1,282	-41	8	$128.4
20	**SHERLOCK HOLMES: A GAME OF...**	$1.0	857	$1,197	-59	8	$183.9

SOURCE: Rentrak Corporation; weekend of Feb. 3–5 *Weekend-gross and gross-to-date figures in millions
†Includes some multiscreen theaters and prints shipped as well as individual screens

IN DARKNESS: JASMIN MARLA D'CHANT; *CHRONICLE*: ALAN MARKFIELD

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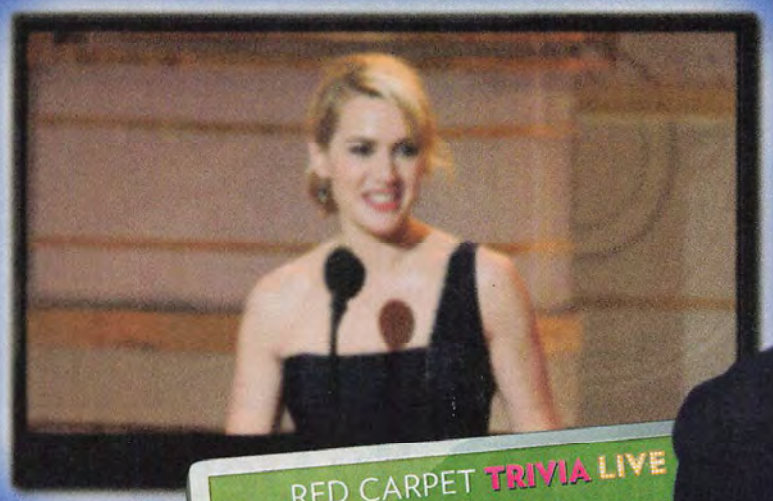

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DVD&Downloads

What movies to own, rent, and stream this week

Ed Wood; (inset) The Rum Diary

The Ninth Gate

What's Eating Gilbert Grape

Truly Madly Depp

We love that Johnny Depp still makes small movies. His chaotic *The Rum Diary* (now on DVD) doesn't thrill us, but try these five instead. **By Chris Nashawaty**

→ **BLOW** (2001, R) Ted Demme's decade-spanning drug-world drama is less harrowing than *GoodFellas* and less batcrap insane than *Scarface*. But it is an underrated kick thanks to the sunny SoCal charisma Depp exudes as real-life cocaine capitalist George Jung. With his '70s Mike Brady shirt collars, sly salesman's grin, and briefcase stuffed with kilos of nose candy, Depp is downright addictive. **B**

→ **THE NINTH GATE** (1999, R) Before he reinvented himself as a box office Midas playing Captain Jack, Depp toplined a string of noble failures, like this wacked-out Roman Polanski thriller about a rare-books dealer tangled up with a satanic seductress and a Mephistophelian Frank Langella. It's pulpy and preposterous, yet, thanks to Depp's clueless bumbling, also a guilty pleasure. **B**

→ **ED WOOD** (1994, R) It's no surprise that Tim Burton's black-and-white biopic of schlock auteur Edward D. Wood Jr. was a big fat belly-flop at the multiplex. What is surprising is how touching this Tinseltown tale is—especially Depp as a dreamer whose reach far exceeds his grasp. Not only the best of the Depp-Burton collaborations but the best Depp performance, period. **A**

→ **ARIZONA DREAM** (1994, R) Emir Kusturica's absurdist art-house comedy is an acquired taste. It's self-consciously eccentric (accordion music, a hammy Jerry Lewis), but Depp somehow grounds the freak show as a young idealist obsessed with the dream life of fish. Yes, fish. Told you it was an acquired taste. **B**

→ **WHAT'S EATING GILBERT GRAPE** (1993, PG-13) Leonardo DiCaprio's Oscar-nominated performance has always gotten the most attention here. But Depp's quiet grace as DiCaprio's older brother, who carries the weight of the world on his shoulders, is a standout all its own. **B+**

THE RUM DIARY: PETER MOUNTAIN; *ED WOOD*: BUENA VISTA PICTURES/EVERETT COLLECTION; *THE NINTH GATE*: ARTISAN/EVERETT COLLECTION; *WHAT'S EATING GILBERT GRAPE*: PETER MOVING

The Twilight Saga: Breaking Dawn—Part 1

Breaking Dawn's Bonus Bonanza

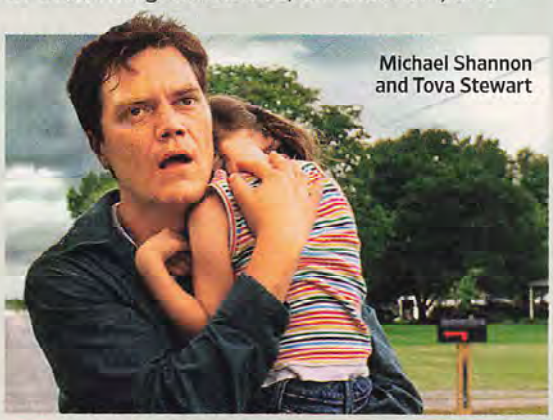
The two-disc set is packed with extras tailor-made for Twihards.

By Sara Vilkomerson

The Twilight Saga: Breaking Dawn—Part 1 (2011, PG-13) clocks in at just shy of two hours. If you're looking to spend even more quality time with Edward (Robert Pattinson), Bella (Kristen Stewart), Jacob (Taylor Lautner), and the rest of the *Twi*-gang—hey, we don't judge—you'll be delighted to learn that there's a second disc loaded with **EXTRAS**. In addition to the audio commentary by director Bill Condon, there's Bella and Edward's wedding video (in which fellow castmates, in character, congratulate the happy couple); a featurette on "Jacob's Destiny" (which might satisfy those with lingering imprinting questions); and an Edward and Jacob Fast Forward feature that will make their fans swoon: It automatically zips through the movie and freezes on dreamy close-ups of the heartthrobs. But it's the six-part making-of documentary that is bound to really get fans' blood flowing. See Pattinson and Stewart josh around under a waterfall in between takes! Learn just how cold that poor wolf pack was during some of those shirtless beach scenes! Discover what they employed to approximate newborn goo during the gory birth scene! (Answer: cream cheese and jelly.) Whether you're on Team Edward or Team Jacob, these extras are sure to please devoted fans, and—who knows?—maybe even win over a few skeptics. **B+**

This Guy Deserved an Oscar Nomination

If you're a *Boardwalk Empire* fan, then you already know what a creepy powerhouse actor Michael Shannon can be. And if you've seen **Take Shelter** (2011, R, 2 hrs., 1 min.), you know that the guy got stiffed in this year's Oscar race. Shannon plays a working-class husband and father haunted by harrowing dreams and apocalyptic visions of swarming blackbirds, oil-slick rain, and ominous storm clouds. Is he going mad, or are these things signs of how much he wants to protect his family, or is he the only person who can see that the end is nigh? Shannon's intense performance is a thing of mysterious beauty. In a just world, he wouldn't be watching the Academy Awards on TV. **A-** *—Chris Nashawaty*



Michael Shannon and Tova Stewart

ALSO AVAILABLE

→ **TINY FURNITURE** (2010, Not Rated) **Lena Dunham** Writer-director-star Lena Dunham's knockout existential comedy about a young woman fumbling through adulthood gets a well-deserved Criterion Blu-ray upgrade. **A**

PARANORMAL ACTIVITY 3 (2011, R) **Chloe Csengery** A prequel set in 1988, the third installment of the found-footage frightfest offers more satisfyingly high-anxiety scares. *(Also on iTunes)* **A-**

ELITE SQUAD: THE ENEMY WITHIN (2011, Not Rated) **Wagner Moura, Irandhir Santos** The pace is quick, the violence is rough, and the visual style is documentary in this mad-as-hell crime thriller from Brazil. *(Also on iTunes)* **A-**

THE HUMAN CENTIPEDE 2 (FULL SEQUENCE) (2011, Not Rated) **Laurence R. Harvey, Ashlynn Yennie** In a fetid London warehouse, a geek uses a staple gun to make a 10-person centipede. The sequel is so much more grotesque than the 2010 original, it could be the sickest B movie ever made. *(Also on iTunes)* **B+**

WOODY ALLEN: A DOCUMENTARY (2011, Not Rated) **Woody Allen, Diane Keaton** In this two-disc set, the iconic American filmmaker speaks candidly about his life and work. It's a smartly effusive testament to Allen's genius. **A-**

COMING SOON

→ **J. EDGAR** (2011, R) **Leonardo DiCaprio, Armie Hammer** Clint Eastwood's biopic about FBI bulldog J. Edgar Hoover is emotionally reticent yet absorbing. **B 2/21**

PUSS IN BOOTS (2011, PG) **Antonio Banderas, Salma Hayek** The joke of a sword-fighting Latin-lover kitty wears out its welcome in about 15 minutes. **C 2/24**

Most grades are from EW's reviews of the original theatrical release

THE TWILIGHT SAGA: BREAKING DAWN—PART 1: ANDREW COOPER; TINY FURNITURE: JOE ANDERSON; J. EDGAR: KEITH BERNSTEIN

Jim Caviezel

Person of Interest

Thursdays, 9 p.m.

CBS

By Ken Tucker

Michael Emerson

SINCE ITS PREMIERE, *Person of Interest* has steadily become both a hit and something odder than its pilot episode suggested. And that's worth noting, given that the eccentric premise of this show is that a nerd avenger (Michael Emerson) has wired New York City to predict crimes that he hopes will be foiled by his accomplice, an athletic, mumbling avenger (Jim Caviezel).

Emerson—sporting massive horn-rims, sideburns long and wide enough to provide carpeting for a small apartment, and an ostentatious limp—analyzes data from a vast computer program he designed post-9/11 to prevent terrorist attacks. But now his Mr. Finch is using it to spot people who are either victims or perpetrators of more everyday crimes: assaults, blackmail, etc. He's enlisted Caviezel's John Reese—a former CIA agent who never met a bad guy he didn't enjoy crippling with a Muay Thai elbow to the throat—to figure out whether the targets isolated by what they call the Machine are the prey or the hunters. Thus each week, there's not just a crime to solve; the heroes must first solve who the criminal is. That extra step adds a layer of confusion, in the protagonists and among viewers, that most CBS procedurals do not create.

As the series has evolved, one other character has become more prominent, and most welcome. Taraji P. Henson is a cop who's stumbled upon Finch and Reese's hobby, and wants in on their info. At first, Henson's Detective Carter was after Reese, who she suspected was a bad guy; now she forms the third part of the team that is being tracked by the CIA, which is having a devil of a time unraveling just what Finch,

CAVIEZEL: GIOVANNI RUFINO/WARNER BROS.; EMERSON: DAVID GEISBRECHT/WARNER BROS.

Reese, and Carter are up to, even as the Agency suspects it's not good.

They're wrong, of course. One thing about being on CBS: When you're a main character in a drama there, you are a good person. CBS doesn't go in for that moral-gray-area stuff, because that way lies ambiguity and ambivalence, qualities the network has learned can attract good reviews from critics but, at best, mediocre ratings, and CBS wants big, mass-audience hits above all else.

It's a philosophy that has actually helped the quality of *Person of Interest*. Carter is now our surrogate—she helps viewers untangle the peculiar codependency between Finch, Reese, and their Machine. The show is teasing out everyone's backstory, but the action—Finch identifies a dangerous situation, Reese goes in and smashes things up until order is restored—is what makes the series a not-so-simple pleasure. **B+**

SHAMELESS: LOVE IT OR LOATHE IT

Is Showtime's recently renewed dark comedy about a drunken-lout dad (William H. Macy) and his struggling kids refreshingly original or appallingly unfunny? Two EW writers face off.

Emmy Rossum and William H. Macy

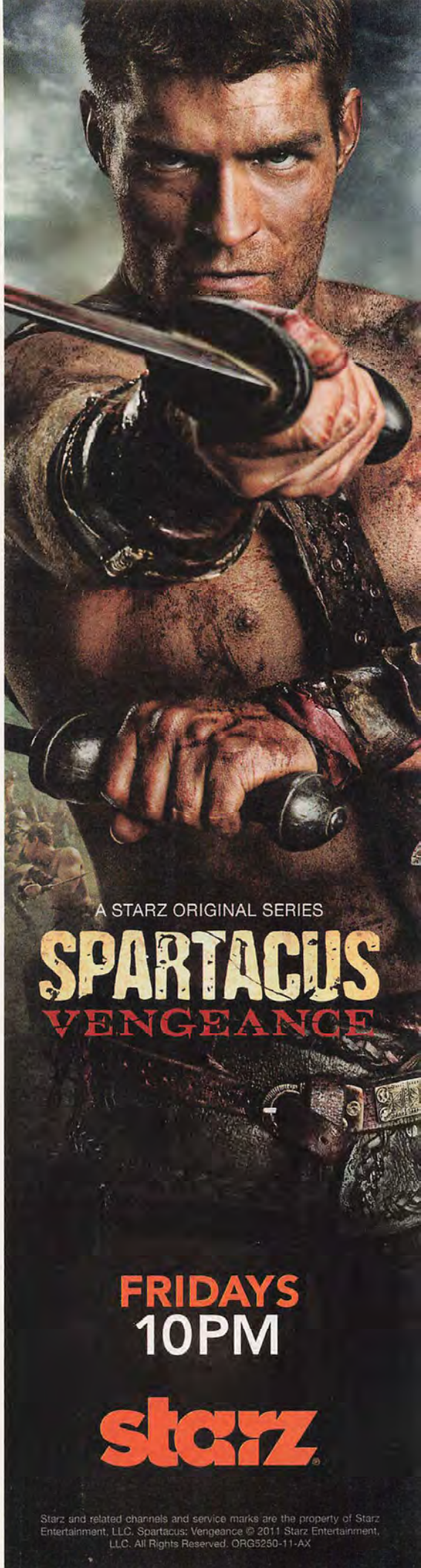
CLIFF LIPSON/SHOWTIME

LOVE IT

So far in season 2, Lip (Jeremy Allen White) started dealing weed to teens out of an ice cream truck, Frank (William H. Macy) proposed to a dying woman so he could get his hands on her juicy pension, and Fiona (Emmy Rossum) blew the cash she found in a lost purse on a chicken-wing feast for her family. What's not to love? I get that *Shameless* won't win any Peabodys, but I'm thankful for any show that doesn't feel the need to ladle out a *Modern Family* moment of uplift before the end credits. Sometimes watching people behave really badly is its own reward. —CHRIS NASHAWATY

LOATHE IT

If *Shameless* weren't so well acted, it wouldn't be as loathsome. Macy is vividly selfish, cruel, and pathetic; Rossum is excellent as the unbearably put-upon eldest daughter. They bring to life *Shameless'* appalling portrait of a family suffering from a lack of love, moral guidance, and attention (at any moment, the Gallagher clan could be without food or heat if Dad has stolen money for booze). That all this is played for laughs, as an example of cable-TV "outrageousness," renders *Shameless* shameful. Oh, and not amusing for a second. —KEN TUCKER



Mob Wives Trading Cards

COLLECT THEM ALL!

With its knock-down, drag-out fights, incessant cursing, and occasional FBI busts, VH1's oddly compelling reality series about a group of Staten Island, N.Y., women with ties to the Mafia has become our newest guilty pleasure. In case you're late to the craziness, here's a handy clip-and-save look at what makes these Mob molls so intriguing. —NUZHAT NAOREEN

RENEE GRAZIANO

BIO The daughter of a high-ranking mobster, Graziano started off as the series' most emotionally volatile cast member. But following a life-threatening plastic surgery procedure and a renewed romance with her ex, the once-proud Mafia princess has morphed into the catty group's (relatively) levelheaded mediator. **FREAKING AWESOME QUOTE** "They ask me why I don't date. Because all the good guys are in jail."

ANGELA RAIOLA

BIO Raiola is respected by the wives, who think of her as a fairy Godmother—but instead of casting spells that turn them into princesses, she keeps them from being even bigger drama queens. She's nicknamed Big Ang for her large bust and over-the-top personality. **FREAKING AWESOME QUOTE** "Ukraine? I don't even know, how far is that? I'm scared. If we'd died, they'd never find us." (After a pal suggests getting cheap plastic surgery in Ukraine.)

DRITA D'AVANZO

BIO Disowned by her strict Albanian family for marrying an alleged Italian gang leader and convicted bank robber (what a catch!), D'Avanzo recently learned that her hubby of 12 years cheated on her. Now she's working through a divorce...and a serious anger-management problem. **FREAKING AWESOME QUOTE** "If I'm coming for you, I'm never going to stop until I get you. Like hospitalized, broken faces, like ambulance, all the time."

KAREN GRAVANO

BIO Though Gravano returned to Staten Island to pen a book about growing up as the daughter of the infamous Mob underboss who helped bring down John Gotti, she spends more time settling old scores than she does writing new chapters (though to her credit—and our surprise—the book actually managed to get written and will hit stores on Valentine's Day). **FREAKING AWESOME QUOTE** "Check my bloodline, bitch. I'm coming for you."

RAMONA RIZZO

BIO Gravano's childhood friend joined the drama in season 2 (which kicked off Jan. 1) and quickly ratcheted up tensions. While Gravano was happy to have the support, the other women were not pleased about having another backbiting, fiery personality to contend with. **FREAKING AWESOME QUOTE** "We could fight if you want to fight, but I'll let you know straight up, you might as well pick out your gravestone now."

CARLA FACCIOLO

BIO Most of the ladies spend their time yanking each other's hair out, but Facciolo keeps busy primping, not pulling. The mother of twins, whose ex-husband just got out of prison for a boiler-room scandal, is more put together—in both looks and maturity—than the rest of the cast. Good for her sanity, bad for our interest level. **FREAKING AWESOME QUOTE** "I don't act like an animal, I don't act classless. That's just not my style."

MOB WIVES: PIOTR SIKORA/VH1 NETWORKS (5) RAIOLA: DIMITRIOS KAMBOURIS/VH1 NETWORKS

Steven Van Zandt

Lilyhammer

Eight episodes streaming now

NETFLIX

By Ken Tucker

LILYHAMMER—THE FIRST original series streamed by Netflix—stars Steven Van Zandt (*The Sopranos*, the E Street Band) as Frank "The Fixer" Tagliano, a New York mobster who's relocated to Lillehammer, Norway, as part of the Witness Protection Program. (The series takes its title from the way Frank pronounces the city's name.)

Given how tight-lipped he often was as *The Sopranos*' Silvio, Van Zandt proves surprisingly adroit at the gentle cultural-confusion comedy *Lilyhammer* attempts. Still, as Frank—excuse me, his WitSec name is Giovanni Henriksen—he's essentially exporting mumbly Silvio to Norway, and flirting with a sweet teacher he meets named Sigrid (Marian Saastad Ottesen). It's not all laughs, though—Van Zandt's character has to use a gun and get tough with various locals (and at least one animal). Perhaps the tone the producers are aiming for is a cross between *Fargo* and *Northern Exposure*. At the same time, *Lilyhammer* is not a show made to cash in on the recent popularity of far more bleak Scandinavian thrillers like the novels of Jo Nesbø or Karin Fossum. *Lilyhammer* splits the difference between lightness and the dark.

All eight first-season episodes, produced by a Norwegian company, are available on Netflix. Beyond questions of quality, it'll be interesting to see whether people start watching TV from this source, with Netflix attempting to position itself as an online network as well as a place to rent and stream movies and TV shows. Me, I'd watch good TV from any source. **B–**

WHAT WE LEARNED

A Moving Tale of Love and Civil Rights

The Loving Story (HBO, Feb. 14, 9 p.m.) documents the landmark legal battle of an interracial couple fighting to stay together in Virginia in the 1950s. —STEPHAN LEE

1 INTERRACIAL MARRIAGE USED TO BE A JAILABLE OFFENSE IN VIRGINIA. Mildred Jeter Loving, who was black and Native American, and her white husband, Richard, were arrested in 1958 and sentenced to a year in prison simply for being married. Their sentences were suspended on the condition that they leave the state of Virginia.

2 IGNORANT JUDGES MAY HAVE HELPED THE LOVINGS' CAUSE. In a ruling against the Lovings, Virginia judge Leon M. Bazile claimed that God "separated the races" because He "did not intend the races to mix." One of the Lovings' lawyers, Philip J. Hirschkop, believed Bazile's racist opinion contributed to the case's eventually moving on to the Supreme Court.

Mildred and Richard Loving in 1965

3 INTERRACIAL COUPLES WEREN'T TRULY FREE UNTIL 2000. On June 12, 1967, the Supreme Court ruled in their favor, overturning bans on interracial marriage in 16 states. But not all of those states immediately complied. Alabama, the last holdout, didn't repeal its antimiscegenation law until 2000.

4 SADLY, THE LOVINGS' STORY WAS CUT SHORT. Just eight years after the Supreme Court ruling, the Lovings' car was hit by a drunk driver. Richard was killed in the accident. His widow continued to live in the Virginia house that Richard had built for her until she died at age 68 in 2008.

LILYHAMMER: NETFLIX; *THE LOVING STORY*: GREY VILLET/HBO

SoundBites

"Ugh! Damp towel! Damp! It's like a really big Wet-Nap. I feel like I'm being licked by a golden retriever."

—Schmidt (Max Greenfield), after getting out of the shower, on *New Girl*

"I have several men in rotation. One's waiting for me out in the car. Don't worry, I rolled down the window."

—Donna (Retta) on *Parks and Recreation*

"Everyone knows you here. You're famous here. You're the Meryl Streep of maternal-fetal medicine."

—Jake (Benjamin Bratt) to Addison (Kate Walsh), when she tells him no one will notice her getting drunk at a bar during a medical conference, on *Private Practice*

"Any girl would wanna dance with you. You're rich. And you're fat, so you'll die young. Women love that."

—Jenna (Jane Krakowski), attempting to cheer up a boy at his bar mitzvah, on *30 Rock*

The Chart

THE RATINGS

1 American Idol

Though the ratings have slipped considerably from last year, *Idol* still managed to win the week with a Jan. 25 episode in Aspen, Colo.

THE TOP 25

		VIEWERS*	LAST WEEK
1	**AMERICAN IDOL** Fox, Wednesday, 8 p.m.	19.7	2
2	**AMERICAN IDOL** Fox, Thursday, 8 p.m.	17.1	4
3	**THE BIG BANG THEORY** CBS, Thursday, 8 p.m.	16.1	5
4	**CSI** CBS, Wednesday, 10 p.m.	14.3	13
5	**CRIMINAL MINDS** CBS, Wednesday, 9 p.m.	13.8	11
6	**UNDERCOVER BOSS** CBS, Sunday, 8 p.m.	13.2	25
7	**NCIS (R)** CBS, Tuesday, 8 p.m.	12.5	9
	AFC-NFC PRO BOWL NBC, Sunday, 7:31 p.m.	12.5	–
9	**TOUCH PREVIEW** Fox, Wednesday, 9 p.m.	12.0	–
10	**ROB** CBS, Thursday, 8:31 p.m.	11.5	15
11	**60 MINUTES** CBS, Sunday, 7 p.m.	11.2	–
12	**THE GOOD WIFE** CBS, Sunday, 9 p.m.	11.1	56
13	**ONCE UPON A TIME** ABC, Sunday, 8 p.m.	10.9	24
14	**CSI: MIAMI** CBS, Sunday, 10 p.m.	10.6	48
15	**PERSON OF INTEREST (R)** CBS, Thursday, 9 p.m.	10.5	6
16	**CASTLE** ABC, Monday, 10:01 p.m.	10.0	22
17	**TWO AND A HALF MEN (R)** CBS, Monday, 9 p.m.	9.8	10
18	**AMERICAN IDOL (R)** Fox, Tuesday, 8 p.m.	9.6	–
	THE MENTALIST (R) CBS, Thursday, 10 p.m.	9.6	7
20	**ALCATRAZ** Fox, Monday, 9 p.m.	9.0	20
21	**HOUSE** Fox, Monday, 8 p.m.	8.8	–
22	**THE FINDER** Fox, Thursday, 9 p.m.	8.4	43
23	**THE BACHELOR** ABC, Monday, 8 p.m.	8.3	36
	MIKE & MOLLY (R) CBS, Monday, 9:31 p.m.	8.3	17
25	**BLUE BLOODS (R)** CBS, Friday, 10 p.m.	8.2	28

SOURCE: Nielsen, week of Jan. 23–29, 2012 *In millions

MORE ON EW.COM Find fresh recaps of *American Idol, New Girl, The Vampire Diaries, The Bachelor, Top Chef, Fringe*, and more on EW.com

GREENFIELD: AUTUMN DE WILDE/FOX; RETTA: BYRON PURVIS/ADMEDIA/RETNA; BRATT: ANDREW MACPHERSON/ABC; KRAKOWSKI: MARY ELLEN MATTHEWS/NBC; *AMERICAN IDOL*: MICHAEL BECKER/FOX

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What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS*

By Jessica Shaw

MUST WATCH OF THE WEEK

Survivor: One World

WEDNESDAY, FEB. 15 | 8–9PM | CBS HD

SEASON PREMIERE

Survivor always has a few twists up its sleeve, and season 24 is no different. This time, two tribes—one all men, one all women—will compete against each other while living together on the same beach. For host Jeff Probst, the intertribal mingling was telling. "You can predict how fast guys started taking off their shirts," he says. "[They're] walking around and strutting, and the smart women are going 'Wow, you're amazing' while they go over and steal their flint. It was great." Although when it comes to characters, it seems the men's side is the team to beat, featuring gay Republican Colton ("a full-on villain," says Probst), the show's first little person (Leif), and not one but two dudes (Greg and Troy) obsessed with Tarzan! "It's one of our best castings in a while," promises Probst. And that's without any members of the Hantz family. *—Dalton Ross*

MONDAY FEBRUARY 13

Nathan Fillion, Russell Edge, and Stana Katic

10:01–11PM
Castle
ABC HD

A riveting, high-concept murder mystery that involves vanishing victims and an untouchable killer. Beckett (Stana Katic) and Castle (Nathan Fillion) meet a woman from Castle's past (Jennifer Beals, fun and frisky) who's full of secrets, as well as a scientist (Timothy Carhart) with a potentially catastrophic theory code-named Pandora. Castle/Beckett shippers will relish the abundance of hilarious self-awareness: "What if this upsets the delicate synergy of our partnership? Major problem!" says Castle. Is this the linchpin episode that begins to bring them together? Pandora's box indeed. **A** *—Jeff Jensen*

8–8:30PM
How I Met Your Mother
CBS, TV-14-DL HD

Ugly Betty's Becki Newton washes away the stench of *Love Bites* by guest-starring as Barney's blind date Quinn.

9–11PM
The BET Honors
BET, TV-PG HD

Aretha Franklin performs a tribute to Stevie Wonder, and Patti LaBelle makes Mariah Carey cry. Brilliant and brillianter.

10–11PM
100 Greatest Women in Music
VH1, TV-PG-DL

Tonight is the first of five consecutive countdown nights, which means it's the one you're most likely to miss. Because, really, do you care who No. 99 is?

A Xoloitzcuintli

8–9PM
136th Westminster Kennel Club Dog Show
USA, TV-PG HD

I love this spectacle of canines and their badly dressed handlers. While the humans haven't evolved beyond the Lands' End sale bin, the dogs are trendsetting: We'll see six new breeds, including one called "Xoloitzcuintli." Down, Spellcheck!

SURVIVOR: ONE WORLD: MONTY BRINTON/CBS; CASTLE: KAREN NEAL/ABC; 136TH WESTMINSTER KENNEL CLUB DOG SHOW: WESTMINSTER KENNEL CLUB

*TIMES ARE EASTERN STANDARD AND SUBJECT TO CHANGE

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TUESDAY FEBRUARY 14

Shooters

SEASON PREMIERE
10–11PM
Top Shot
History, TV-PG HD
If you can get past host Colby Donaldson's tough-dude-who-enunciates-words-like-badass delivery, there's a sharp shooting competition among people who drool at the mention of an M14. Even a pacifist would be jealous of firing at targets from an old World War II motorcycle sidecar. **B**

8–9PM
Glee
Fox, TV-14-DL HD
Rachel's fathers (Jeff Goldblum and Brian Stokes Mitchell) visit McKinley High. I'd make a *My Two Dads* reference, but we all know the gays would never make the hair mistakes that Greg Evigan did.

10–11PM
The Millionaire Matchmaker Valentine's Day WWHL Special
Bravo, TV-14 HD
Millionaire Matchmaker Patti Stanger joins Andy in the clubhouse to give love advice to the likes of Chris Manzo and Brandi Glanville. My two cents: Ditch Jersey and put on a bra.

10–11PM
Parenthood
NBC, TV-PG-D HD
Drew discovers Sarah and Mark's plans to have a baby. Because walking in on them having sex a few weeks ago wasn't traumatic enough.

WEDNESDAY FEBRUARY 15

Elisha Cuthbert and Casey Wilson

9:31–10PM
Happy Endings
ABC, TV-PG-D HD
It's just like this gloriously off-kilter sitcom to give us a tart chaser to Valentine's Day gooeyness. Max (Adam Pally) and dream boyfriend Grant (guest star James Wolk) have been going strong for two whole weeks. Great? *Blech!* Worst of all? Max's friends actually *like* him. "They don't hate you, and they hate everybody," says a devastated Max to his beau. Indeed, the gang spend much of the episode humiliating themselves to get face time with Grant, and of course it's Penny (Casey Wilson), Jane (Eliza Coupe), and Brad (Damon Wayans Jr.) who out-crazy everyone else. As usual, Elisha Cuthbert's Alex gets lost; the actress tries, but she just can't cut it amid one of the funniest casts on TV. **A–**

8–10PM
American Idol
Fox, TV-PG-DL HD
Hollywood Week continues. Which is to say, you should get ready to hear a lot of "Front row, you're moving on. It's the end of the road for the back row."

10–11PM
CSI
CBS HD
Elisabeth Shue joins the series as Julie "Finn" Finlay, an investigator with anger-management issues and the proverbial past with Ted Danson's D.B. Presumably one where she yelled at him a lot.

10–11PM
Revenge
ABC HD
Emily and Daniel's fire-and-ice-themed engagement party takes a dark turn. I'm not comforted by the fact that Ashton Holmes guest-stars, which means Tyler is no longer in the loony bin.

TOP SHOT: CHAPMAN BAEHLER/HISTORY; HAPPY ENDINGS: MICHAEL ANSELL/ABC; EXPORTING RAYMOND: NICHOLAS WEISSMAN

THURSDAY FEBRUARY 16

8:30–9PM
Parks and Recreation
NBC, TV-PG HD
Leslie and Ben run into her ex (guest star Louis C.K.) while trying to get an endorsement from the chief of police. If they thought that was awkward, just wait until they have to relive the whole shebang on an FX show.

9–10:02PM
Grey's Anatomy
ABC HD
Meredith takes care of a guy who got his hand stuck in a meat grinder. Hopefully by ordering him a vegetarian meal.

10–11PM
The Mentalist
CBS, TV-14-LV HD
Morena Baccarin plays a murderer who knows potentially important information. Like what's going to happen next season on *Homeland*? It's been two months since the finale, and I still can't keep myself from obsessing.

Phil Rosenthal

8–9:30PM
Exporting Raymond
HBO, TV-PG HD
Asked to remake *Everybody Loves Raymond* for a Russian audience, creator Phil Rosenthal flew to Moscow and filmed every lost-in-translation culture clash. (At one point, he can't tell if a Russian colleague is saying "animals" or "enemas.") The experience is such a failure, a dour Russian TV exec decides the show "is not funny." Luckily, that's not a problem for this film. **B+** *—Melissa Maerz*

GO
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TO EVERY
SUNDAY

FRIDAY FEBRUARY 17

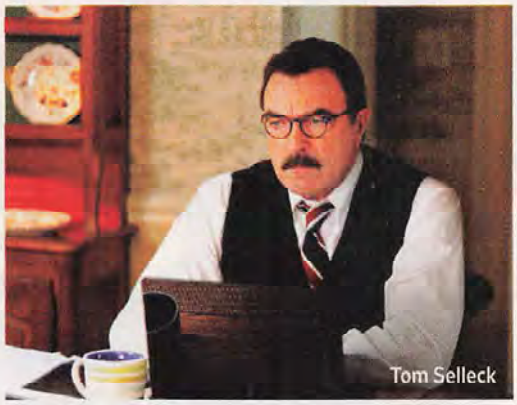
Viola Davis

8-10PM
The 43rd NAACP Image Awards
NBC, TV-PG HD
With eight nominations, *The Help* could clean up at this awards show, which celebrates people of color in the arts and "individuals who promote social justice through their creative endeavors." Here's hoping the brilliant Viola Davis gets some more acceptance-speech practice before another little awards show on Feb. 26.

8-9PM
Nikita
The CW HD
Nikita tries to get guest star Erica Gimpel to remember her past. Has she tried singing "I'm gonna live forever/I'm gonna learn how to fly high!"? (Sure, some might call my knowledge of the *Fame* TV series embarrassing.)

8-9PM
Shark Tank
ABC, TV-PG-L HD
I hope the Sharks buy tonight's pitch for a special pillow for those persecuted women...with breast implants. It's about time they had the same, uh, padding as the rest of us.

9-10PM
A Gifted Man
CBS HD
A bratty pop singer (played by guest star Christina Milian) has a strange ailment that seems to have infected others around her. An affection for Auto-Tune?


Tom Selleck

10-11PM
Blue Bloods
CBS HD
The law-enforcing Reagans cope with other families' problems for once. Frank (Tom Selleck) debates whether to charge an 18-year-old Ivy Leaguer who assaulted a cop. Danny (Donnie Wahlberg) arrests a hardworking Harlem immigrant accused of killing a man who beat up his wife. And Erin (Bridget Moynahan) prosecutes cases while suffering through Take Your Daughter to Work Day with her moody teenager. Count on the usual heated debate over Sunday dinner, some flying vegetables, and sturdy performances by Moynahan, Selleck, and Wahlberg, whose New York detective accent gets a little less Boston with every episode. **B** —*Aubry D'Arminio*

SAT FEB 18

8-9:30PM
The Ride
Showtime, TV-PG HD
A documentary about *The Amazing Race* host Phil Keoghan's grueling 40-day bike trip across America in 2009. I guess he didn't get the Fast Forward that would have allowed him to bypass Kansas and Colorado.

9:30-10PM
My Big Redneck Vacation
CMT, TV-PG-L HD
Jared and Doug go on a beer run and end up playing polo. How very Kennedy of them.

SEASON FINALE
10-11PM
Pit Boss
Animal Planet, TV-PG HD
Shorty volunteers to be the guest of honor at a roast to raise money for dog shelters. He'd better watch out for a few of the guests. Some bitches can be so cruel.

DAVIS: DAN MACMEDAN/WIREIMAGE.COM; *BLUE BLOODS*: CRAIG BLANKENHORN/CBS; *THE RIDE*: SHOWTIME; *DOWNTON ABBEY*: CARNIVAL FILM AND TELEVISION LIMITED FOR MASTERPIECE

SUNDAY FEBRUARY 19

Dan Stevens and Michelle Dockery

9-11PM*
Downton Abbey
PBS, TV-PG HD

SEASON FINALE

This special Christmas episode proves to be no mere holiday novelty. A beloved character stands trial for murder; couples are torn asunder and joined together; the servants dance with their employers on New Year's Eve! So much is wrapped up here, it becomes the gift that keeps on giving. And yet there are many *Abbeys* to come, probably for as long as creator Julian Fellowes wants to dole out his presents. Maggie Smith utters so many withering one-liners here, she risks becoming Joan Rivers in a bustle. **A-** —*Ken Tucker* *check local listings

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Music

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VALENTINE'S DAY SPECIAL

Songs for the Lovers (and Haters)

No matter what your dating status, we have a new fresh-baked V-Day playlist for you.

By EW Music Staff

IN A RELATIONSHIP

CUTIE PIE

→ **ELLE VARNER FEAT. J. COLE "Only Wanna Give It to You"** The raspy-sweet R&B songstress loves her man more than new Adidas. Besides, who needs shoes when you're walking on air?

→ **BAHAMAS "Lost in the Light"** New, swooning love is easy to rhapsodize about; singer-songwriter Bahamas (a.k.a. Feist collaborator Afie Jurvanen) offers shimmering tribute to the quieter charm of second chances.

→ **LANA DEL REY "Off to the Races"** Lana in love is all sultry B-movie metaphors and hiccupy, hip-cocked Jessica Rabbit coos. Gentlemen, start your engines.

→ **KIMBRA "Cameo Lover"** The object of disaffection from Gotye's breakout "Somebody That I Used to Know" brings pure pop sugar on her delightfully fizzy solo ode to an elusive but adorable boy toy.

→ **FIRST AID KIT "Emmylou"** It's an old-fashioned country & western romance for these prettily harmonizing Swedish sisters, who'll always be the Emmylou Harris to your Gram Parsons.

SINGLE

DEAD TO ME

→ **RIHANNA "We All Want Love"** "No one wants to be left scared and lonely," RiRi confides, perhaps cutting too close to our deep-seated fears. Cue "We Found Love," stat!

→ **HUNTER HAYES "Everybody's Got Somebody but Me"** The Nashville cherub invokes every gawky kid at a middle school dance: He swears he's got moves, but instead he's hanging alone by the punch bowl.

→ **JACK WHITE "Love Interruption"** The twice-divorced White's all wised up; he won't let any femme fatale "disrupt, corrupt, or interrupt" him again.

→ **COMMON "Lovin' I Lost"** 'Tis better to have loved and lost and written a groovy soul-throwback jam about it than never to have loved at all.

→ **THE LITTLE WILLIES "Permanently Lonely"** On their gently strummy version of the Willie Nelson classic, Norah Jones and Richard Julian insist they'll be just fine in splitsville, thank you very much. Eventually.

IT'S COMPLICATED

PSYCHO

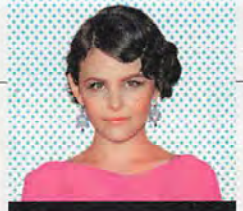
→ **DRAKE "Shot for Me"** Distraught Drizzy cycles through the five stages of grief in less than four minutes, leaving you with plenty of time to Facebook-stalk your exes.

→ **KELLY CLARKSON "Dark Side"** Her soaring synth-pop ballad defines what love's all about: knowing your girlfriend's a little bit crazy, and still not running away.

→ **GARY CLARK JR. "Don't Owe You a Thing"** Sorry, sweetie; the Austin bluesman will not be putting a ring on it anytime soon. If you need him, though, he'll be at the bar.

→ **DEMI LOVATO "Give Your Heart a Break"** Demi wants to make it work, but first she'll have to get past her guy's emotional Fort Knox. Can pop music melt heart padlocks?

→ **MIRANDA LAMBERT "Mama's Broken Heart"** This barn burner's lesson: If you've got a fiery woman, never do her wrong—especially not when she's holding a matchbook. ■



Ginnifer Goodwin

My First Album

Madonna, *Like a Virgin*

"I asked for it for Christmas, and my dad got it for me. I was so obsessed with Madonna! I used to dress up like her. I didn't even know what the word 'virgin' meant, and I remember my father skirting the issue."

ALSO AVAILABLE: ALBUMS

AMOS LEE
As the Crow Flies
Taken from the *Mission Bell* sessions, the honey-voiced folkster's six-song EP is worth it mainly for lead track "The Darkness," a brooding, alluringly uneasy number bearing the thumbprint of its producer, Calexico frontman Joey Burns. The rest, a jumble of B sides, slips by in a pleasant enough blues-folk haze. **B** —*Ray Rahman*

AIR
Le Voyage Dans la Lune
With Martin Scorsese's big-screen love letter *Hugo*, cinematic pioneer George Méliès is having a moment, so it's a perfect time for Air's soundtrack to his 1902 film *A Trip to the Moon*. Now available on CD/DVD, their grandiose score will make you glad that this silent film isn't silent anymore. **A** —*Melissa Maerz*

SHAGGY
Summer in Kingston
Flush with escapist island jams and catchy hedonism, the dancehall kingpin's latest release proves why he's one of Jamaica's top exports after Red Stripe and can-do bobsled teams. Be sure to slather on some February sunblock before pressing play. **B+** —*Ray Rahman*

BEN KWELLER
Go Fly a Kite
The title of Kweller's fifth solo album isn't meant as a kiss-off—with two kids and a veteran's eye, he'd rather enjoy simple pleasures than make his lighthearted power pop too complicated. The result is a sweetly evocative day at the park. **B+** —*Kyle Anderson*

TENNIS *Young & Old*
After last year's nautical-indie breakout *Cape Dory*, the married Denver duo double down on their '60s sound by bringing on the Black Keys' Patrick Carney, who adds a Motown-y polish—but costs them a little of their debut's breezy spontaneity. **B+** —*Ray Rahman*

HEARTLESS BASTARDS
Arrow
The Austin garage stalwarts' barroom stompers and country-inflected ballads are elevated to another league by the strident yet emotionally nuanced vocals of frontwoman Erika Wennerstrom, which light up every track—from Byrds-ian rocker "Parted Ways" to loose-limbed love song "Only for You." **B+** —*Clark Collis*

Amos Lee

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EXCLUSIVE!

Music's Coolest New Supergroup

An indie-beloved shoe brand brings together LCD Soundsystem's James Murphy, OutKast's Andre 3000, and Gorillaz' Damon Albarn for one stellar new music project. Read about it here first. —KYLE ANDERSON

The Converse "Three Artists. One Song" project isn't just about selling sneakers (though that's certainly a part of it). The company that previously brought together the likes of Strokes frontman Julian Casablancas, Santigold, and Pharrell Williams for one-off collaborations has now roped in Gorillaz ringmaster Damon Albarn, fellow beat-obsessor James Murphy (of the late, lamented LCD Soundsystem), and galaxy-hopping rapper Andre 3000. The resulting track, a swirling, propulsively funky workout called "DoYaThing"—originally recorded at an epic 12 minutes and then cut to a more manageable four—will be available for free download on converse.com starting Feb. 23.

"There was nothing composed beforehand," Albarn tells EW. "We just went in and said, 'Start.'" And the spontaneity paid off: "It's almost like pulling the rubber band back, and then it just releases," he says. "It was very much one of those moments where nothing is premeditated and it just sort of erupts. It's exhilarating."

Albarn and Gorillaz collaborator/animator Jamie Hewlett have also lent their skills to a series of limited-edition Chuck Taylor All Stars, which act as companion pieces to the track, and to new avatars (see left) for an upcoming video. And don't rule out more tag-teaming with Andre and Murphy in the future: "Quite a lot was left on the floor," Albarn says. "I'd always work with those two. They're brilliant."

GORILLAZ: JAMIE HEWLETT

QUICK TAKES

Paul McCartney
Kisses on the Bottom
POP (HEAR/CONCORD)

An aging rocker paging through the Great American Songbook: It's a cash grab as old as its intended audience. But working here with jazz star Diana Krall and her band, McCartney, now 69, refreshes "Bye Bye Blackbird" and Irving Berlin's "Always" like a cool spring breeze; *Kisses* might be his lowest-key effort since 1970's *McCartney*, with mercifully little of the orchestral treacle we've grown to expect from the September-years standards set. It's de-lovely. **A** —*Mikael Wood*

→ BEST TRACKS: Sprightly **It's Only a Paper Moon** • Charming original **My Valentine**

The Fray
Scars & Stories
POP/ROCK (EPIC)

Why so serious, Isaac Slade? His soft-rock hitmakers' third album contains warbling references to the Berlin Wall ("1961") and Rwanda ("Heartbeat"). Though with lyrics about love and rain and things never being the same, he could've just written another love song. Even producer Brendan O'Brien (Bruce Springsteen, Neil Young) can't save *Scars* from generic TV-soundtrack mediocrity. Expect to hear the pretty but forgettable "Be Still" on an episode of *Desperate Grey's Wife Drama* soon. **C+** —*Melissa Maerz*

→ BEST TRACKS: Slow-burner **Be Still** • Soaring **Heartbeat**

Van Halen
A Different Kind of Truth
ROCK (INTERSCOPE)

No new Van Halen songs will ever be able to top arena-filling classics like "Unchained" or "Panama." The band agrees: The bulk of their first full-length David Lee Roth-led outing in 28 years is made up of new takes on old demos. The result is a gloriously satisfying cop-out—the speed-demon grooves on "Bullethead" and "She's the Woman" let Eddie Van Halen tap into late-'70s pyrotechnics and Roth indulge in his contagious sense of huckster tomfoolery. **A–** —*Kyle Anderson*

→ BEST TRACKS: Twisty, groovy **She's the Woman** • Stuttering talking blues **Stay Frosty**

Dierks Bentley
Home
COUNTRY (CAPITOL NASHVILLE)

The Nashville charmer's sixth studio album has already spawned the rowdy No. 1 "Am I the Only One" and the Gabrielle Giffords-inspired anthem "Home." There's commendable range here, but rest assured, he spends much of the album in his sweet spot—lust. It's healthy on the seductive ballad "Breathe You In" and downright dangerous on the foot-stomper "5-1-5-0" (as in "somebody call the po-po"; 5150 is California state code for an involuntary psychiatric hold). **A–** —*Mandi Bierly*

→ BEST TRACKS: Death-by-hormones **Gonna Die Young** • Clever **Diamonds Make Babies**

ON MY iPOD

Josh Charles

When the star of *The Good Wife* (CBS, Sundays, 9 p.m.) isn't legal-eagling on screen, he's digging into blues, soul, and folk. —TANNER STRANSKY

→ **SAM COOKE** *NIGHT BEAT* "This is the one I really go back to, more than some of his more classic hits, so to speak. Who sings better than him?"

→ **BOB DYLAN** *BLOOD ON THE TRACKS* "For me, there's Bob Dylan and then there's everybody else. His music is sort of my bible, and I'm not a very religious person, so take that how you want."

→ **SKIP JAMES** "I'm a huge blues fan, and his songs are just so complex and his voice is so haunting. I've been learning how to play songs like 'Devil Got My Woman' on guitar."

→ **TOM WAITS** "KENTUCKY AVENUE" "This could be one of the most heartbreaking songs ever written—the characters are so vivid. And his new CD, *Bad as Me*, has some great, great tracks."

→ **JOHN COLTRANE AND JOHNNY HARTMAN** "I love to listen to their [self-titled] record, especially over the holidays. You know—the fire, some wine, sitting around with my lady listening to Coltrane and Hartman, it just seems kind of right."

ALSO AVAILABLE: SINGLES

MADONNA FEAT. NICKI MINAJ AND M.I.A. "GIVE ME ALL YOUR LUVIN'" Her Madgesty's Super Bowl-friendly cheer-pop ditty has a kitschy-cool guitar riff, but Madonna's wet-blanket vocals and poor sportsmanship (her two guests get a measly eight bars each) aren't exactly easy to luv. **B-** *—Adam Markovitz*

BRANDY AND MONICA "IT ALL BELONGS TO ME" Singing sweetly over a piano-pounding groove, the "Boy Is Mine" ladies reunite to list everything they're stealing back from their exes, right down to the very last MacBook. The boy isn't theirs anymore, but they sure are having fun packing up his stuff. **B+** *—Melissa Maerz*

K'NAAN FEAT. NELLY FURTADO "IS ANYBODY OUT THERE?" Minus the inspirational backdrop of the World Cup, "Wavin' Flag" rapper K'Naan takes a full-throated assist from Furtado. But he trips, alas, over his own inspirational clichés. **B-** *—Kyle Anderson*

CHRIS BROWN "TURN UP THE MUSIC" Of all the singles Brown could've given us for Valentine's Day, he goes with a dance-floor-humping electro banger? Guess it'll set the mood during a nice intimate evening with your Pimpbot 5000. **B-** *—Ray Rahman*

ONE DIRECTION "WHAT MAKES YOU BEAUTIFUL" Simon Cowell's British fivesome isn't just a lost product of the circa-1998 boy-band factory. Sure, they're slickly produced, but listen close (over the piercing tween screams) and you'll hear an expertly constructed pop anthem. **A-** *—Grady Smith*

M. WARD "THE FIRST TIME I RAN AWAY" Zooey Deschanel's better half in the indie-pop duo She & Him returns with this salvo from his upcoming eighth studio album, a prettily atmospheric argument for him to keep strumming solo. **B+** *—Melissa Maerz*

Madonna

WHO'S PLAYING ON LATE-NIGHT & TALK SHOWS

SATURDAY FEB 11

Saturday Night Live
KARMIN

MONDAY FEB 13

Jimmy Kimmel Live!
LANA DEL REY

The Tonight Show With Jay Leno
THE CIVIL WARS

The Late Show With David Letterman
KASABIAN

TUESDAY FEB 14

The Tonight Show With Jay Leno
THE CRANBERRIES

The Late Show With David Letterman
MARK RONSON, ERYKAH BADU, DAP KINGS, AND ZIGABOO MODELISTE

Jimmy Kimmel Live!
ROBIN THICKE

WEDNESDAY FEB 15

The Late Show With David Letterman
YELAWOLF AND KID ROCK

The Ellen DeGeneres Show
DIERKS BENTLEY

Late Night With Jimmy Fallon
THE DRUMS

THURSDAY FEB 16

The Tonight Show With Jay Leno
BRANDY AND MONICA

Late Night With Jimmy Fallon
YOUNG JEEZY AND NE-YO

FRIDAY FEB 17

The Tonight Show With Jay Leno
THE FRAY

Late Night With Jimmy Fallon
SINÉAD O'CONNOR

CHARLES: DIMITRIOS KAMBOURIS/WIREIMAGE.COM; MADONNA: ROB CARR/GETTY IMAGES; KARMIN: GARY NEAL/STARTRAKSPHOTO.COM; THICKE: MICHAEL CAULFIELD/AMA2011/GETTY IMAGES FOR AMA

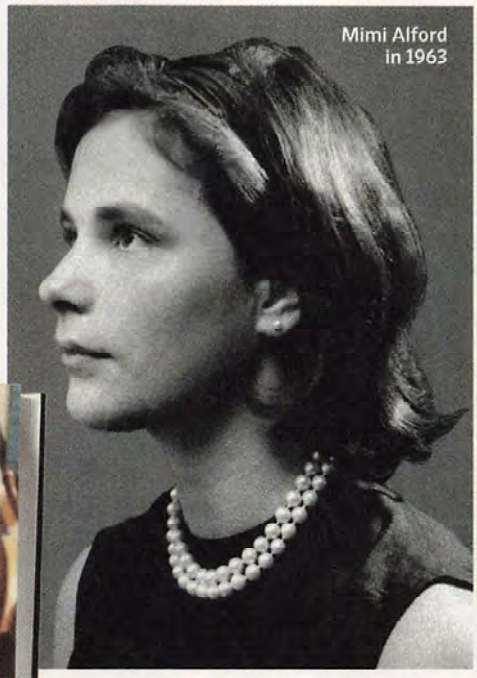
Books

Once Upon A Secret

Mimi Alford

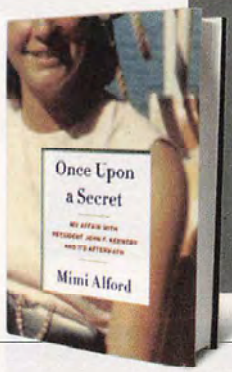
MEMOIR

By Tina Jordan



Mimi Alford in 1963

President Kennedy



TO THIS DAY, Mimi Alford doesn't think it was rape. Even though she was a guileless 19-year-old who'd been sequestered at an all-girls school before landing a plum internship at the White House, even though she does not think she could have stopped President Kennedy that day in 1962 when he forced himself—"he had maneuvered me so swiftly and unexpectedly, and with such authority and strength, that short of screaming, I doubt if I could have done anything to thwart his intentions"—she doesn't refer to the crime by its name. No, all these years later, you can hear the I-must-have-asked-for-it misgivings in every scene: the night at Bing Crosby's house when JFK forced her to do amyl nitrate against her will, the day he asked her to perform oral sex on an aide in the White House pool while he watched. That Alford is still conflicted about what happened comes across on every page. But neither her ambivalence nor the schoolgirlish gait of her prose can diminish her story, which is painful to read.

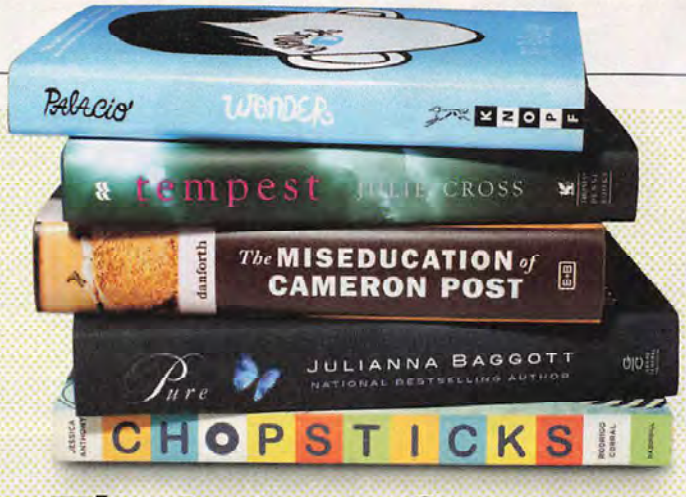
What Alford is describing, of course, is an affair engineered by a sexual predator, a man who used his position of power and influence to hold a starstruck young girl in thrall. But Alford is hard on herself—blunt about the way she must have looked to the other women working in the press office, who dismissed her as a "presidential favorite" who "had no skills," and frank about the ways the poisonous 18-month-long relationship, which partially overlapped with her engagement, later corroded her marriage.

Biddable and meek though she was, Alford did finally manage to assert herself all those years ago. When JFK asked her to perform oral sex on his brother Teddy—"Mimi, why don't you take care of my baby brother. He could stand a little relaxation" is how he put it—she refused. It marked the beginning of the end of the relationship. And even though Alford doesn't seem to entirely grasp the full extent of what happened to her during the whole sordid affair, any compassionate reader certainly will. **B**

MEMORABLE LINE

"'After that first night, we never went back to Mrs. Kennedy's bedroom."

ALFORD: COURTESY OF AUTHOR'S PERSONAL COLLECTION; KENNEDY: ROBERT RISER/GETTY IMAGES



The Latest, Greatest Young-Adult Fiction

Chopsticks
Jessica Anthony & Rodrigo Corral
In this coffee-table-book-cum-novel, Anthony and Corral turn a rather generic romance between two artistic teens into a multimedia visual treat through stunning photos, paintings, and digital art. Check out the app version! **B+**

The Miseducation of Cameron Post
Emily M. Danforth
At 470 pages, this promising debut about a teenage lesbian's search for sexual identity in rural Montana runs long, but for LGBT youth and outsiders everywhere, Cameron's story will take on epic resonance. **B+**

Pure
Julianna Baggott
In this grim post-apocalyptic tale, a catastrophic nuclear event has divided humanity into two castes: the unscarred Pures living under a protective dome and the maimed wretches fending for themselves in an ash-filled wilderness. Baggott spends so much time detailing the misery of this world that she forgets to sweep you up in it. **B–**

Tempest
Julie Cross
Aside from his time-travel abilities, Jackson Meyer is your typical carefree 19-year-old. But when Holly, the love of his life, is murdered before his eyes, he must jump two years into the past to prevent her murder, which he discovers was part of an elaborate conspiracy. This fast-paced spy thriller/romance packs a surprising emotional punch that leaves you wanting to leap into the future to devour the upcoming sequel. **A–**

Wonder
R.J. Palacio
Born with a severe facial deformity, 10-year-old Auggie Pullman leaves the comforts of homeschooling and braves mainstream Beecher Prep, where he encounters both relentless bullying and real kindness. In a wonder of a debut, Palacio has written a crackling page-turner filled with characters you can't help but root for. **A–**
—Stephan Lee

BOOK SWAP

TRADE A FAVE TV SHOW OR MOVIE FOR A BOOK

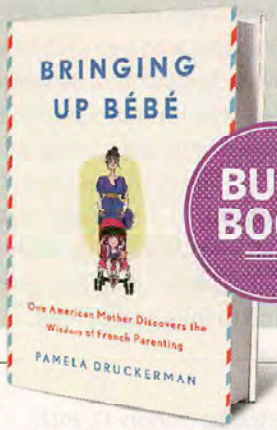
LOVE THIS?	TRY THIS!
SMASH NBC's singing, dancing, and backstabbing behind-the-scenes Broadway drama follows a single production, based on the life of Marilyn Monroe, from the points of view of all involved.	**LOOK, I MADE A HAT** Stephen Sondheim is the reigning king of the Great White Way, with more Tonys than a South Jersey auto shop. His second collection of annotated lyrics is a must for any true theater geek.
W.E. Madonna channeled her rampant Anglophilia into this meticulous-looking film about the abdicating King Edward VIII and his scandalous relationship with the divorced socialite Wallis Simpson.	**ELIZABETH THE QUEEN** If British succession is your cuppa, you may want to peruse Sally Bedell Smith's monarchic biography about Elizabeth II, Edward VIII's niece and current ruler of the Commonwealth.

Bringing Up Bébé

Pamela Druckerman

NONFICTION

Why don't French children throw tantrums in restaurants? That's the question that gave birth to this hot new book, a study of French parenting by Pamela Druckerman, an American raising kids in Paris. It's a fun read (*ooh là là*, French tots eat meals in courses!), but Druckerman seems to draw all her anecdotal evidence from a mere handful of upper-middle-class Parisians. She's also too seduced by clichés to fully win over this mother of a bicultural *bébé*. My French husband never rushed me to slim down post-pregnancy, as the bedroom-eyed Frenchmen in her book do. And *non*, it's not just because we live in New York. **B** *—Missy Schwartz*



BUZZ BOOK

YA BOOKS: PHOTOGRAPH BY MICHAEL CHINI; *SMASH*: MARK SELIGER/NBC; *W.E.*: ANTHONY SOUZA

Spencer Tracy and Katharine Hepburn

Randolph Scott and Cary Grant

Scotty Bowers

The Young Man Who Sold Sex to Old Hollywood

Scotty Bowers was Hollywood's Mr. Fixit—at least when it came to the bedroom. For decades, the bisexual ex-Marine coupled with stars and hooked them up with partners who turned tricks for tips. Now Bowers, 88, dishes about Cary Grant, Spencer Tracy, and Katharine Hepburn in his memoir, *Full Service* (written with Lionel Friedberg). Is it all true? The stars in question are dead, after all, and cannot sue. For what it's worth, Bowers' friend of 50 years, Gore Vidal, says, "Scotty doesn't lie—the stars sometimes do." And if you find it fantastical that one non-famous person could have bedded Grant, Tracy, Vivien Leigh, and Vincent Price, Bowers has something to say to you: "If you get somebody that's completely square in the way they are, they just can't imagine anything happening." —CLARK COLLIS

You claim to have had a threesome with Cary Grant and Randolph Scott, which, in terms of their fame and heterosexual public personas, is the equivalent of saying you had sex with George Clooney and Brad Pitt.

That's right, exactly. I had a *lot* of three-ways with them. Not one or two. A lot. They lived together. Randolph Scott was a first-class act. A nice, nice person. Cary Grant was also a sweetheart.

The relationship between Spencer Tracy and Katharine Hepburn is regarded as one of the great Hollywood romances. But you allege that she was gay and he was attracted to men, including yourself.

She was kind of nasty to him, because he was drunk a lot of the time. You could go there five in the evening and be there till two in the morning sitting at the kitchen table while he drinks and drinks and drinks and drinks.

You also say you set up Hepburn with more than 150 different women. That seems like a lot.

No, that's not a lot of women. This is over a period of 49 years, so that's not a lot of people at all.

Let's talk about how you got into this line of work. After World War II, you started arranging for acquaintances to have sex for money at a gas station on Hollywood Boulevard where you worked. One day Walter Pidgeon stopped by and offered you $20 for sex. Were you surprised to be propositioned by a movie star?

Tricking was not new to me. When I was a kid in Chicago, I was tricking every night when I was 11, 12. Walter Pidgeon was one of the first well-known [clients], yes. But they came rapidly along afterwards.

Later you became a bartender known for the "Swizzle Stick Trick," in which you stirred cocktails with your penis. Don't take this the wrong way, but it makes me glad I'm a beer man.

[*Laughs*] Well, this was for people at gay parties, who wanted you to do that: "Here, stir my drink."

Why write your memoir now?

People kept at me to do a book. Tennessee Williams wrote [a version]. It made me look like a mad queen flying over Hollywood Boulevard in charge of all the other queens. I rejected it, and he actually cried. Dominick Dunne was going to write a book and nothing ever happened. People kept saying, "You've got to come up with something." Finally, I agreed to.

You write about a lot of relationships with women, including Edith Piaf and Vivien Leigh. How would you describe your own sexuality?

A little bit of everything. ■

TRACY AND HEPBURN: MPTV; SCOTT AND GRANT: MPTV; BOWERS: COURTESY OF SCOTTY BOWERS

What We Talk About When We Talk About Anne Frank

Nathan Englander

SHORT STORIES

The eight stories in Englander's virtuosic new collection are all over the place: The title story is set in a Florida McMansion; the next, in the valleys of the West Bank. Some tales are absurdist; others are firmly rooted in reality (and a few fall somewhere in between). Yet each of these meticulously chiseled stories—most of which center on Jewish characters and the ways past tragedies loom large in their present lives—contains a hidden stinger that throws the reader for a wicked loop. The best stories, such as "Sister Hills" and "Camp Sundown," entrance you with wry humor and stark prose, only to jolt you with a disturbing, revelatory turn. These are stories that give you goose bumps. **A** *—Stephan Lee*

QUICK TAKES

History of a Pleasure Seeker

Richard Mason

NOVEL

Piet Barol, the young protagonist of Richard Mason's thoroughly engaging fourth novel, possesses such intense social ambition that even Edith Wharton would be impressed. It's turn-of-the-century Amsterdam, and the charming Piet is hired as a tutor for the troubled son of a grand old family residing in an even grander house. Before long, members of the household fall prey to Piet's seductions. Mason's prose is lovely and rich, but the plot—which goes to New York City during the financial crisis of 1907 as well as Cape Town, South Africa—loses a bit of oomph in the final chapters. **B+** *—Sara Vilkomerson*

The Wolf Gift

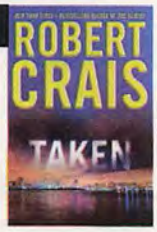
Anne Rice

NOVEL

In this typical Rice extravaganza, vampires and witches are out, werewolves in. Reuben, a young newspaper reporter, falls in love with a mysterious estate and its owner before a vicious attack leads to quite a hairy transformation. (To be fair, a 23-year-old man who allows his family to call him Sunshine Boy deserves a wake-up bite.) *The Wolf Gift* is at its best when Reuben, with shades of Spider-Man, explores his new powers in a series of vigilante rescues. But the made-for-the-big-screen action falters in the third act, where the novel mutates into talky mythology. **B–** *—Rachel Orvino*

The Chart

HARDCOVER BEST-SELLERS



1 **Taken**

The "Craisies"—that's what Robert Crais' most rabid fans call themselves—have turned out in droves for the latest Elvis Cole/Joe Pike thriller.

FICTION TOP 10

		WEEKS ON LIST
1	**TAKEN** Robert Crais In their 15th outing, Cole and Pike take on the *bajadores*—dangerous criminals who prey on other criminals—who have kidnapped a star college student and her boyfriend. Plus, reader favorite Jon Stone returns!	1
2	**PRIVATE: #1 SUSPECT** James Patterson & Maxine Pietro	4
3	**THE GIRL WHO KICKED THE HORNET'S NEST** Stieg Larsson Who says Lisbeth Salander doesn't have a softer side? A hit in hardcover for more than 20 months, the third installment of the Millennium Trilogy will come out in paperback on Feb. 21.	82
4	**BELIEVING THE LIE** Elizabeth George	3
5	**DEATH COMES TO PEMBERLEY** P.D. James	8
6	**11/22/63** Stephen King	12
7	**THE LITIGATORS** John Grisham	14
8	**RAYLAN** Elmore Leonard	2
9	**DEATH OF KINGS** Bernard Cornwell	2
10	**DARKER AFTER MIDNIGHT** Lara Adrian	1

NONFICTION TOP 10

		WEEKS ON LIST
1	**AMERITOPIA** Mark R. Levin	2
2	**THE END OF ILLNESS** David Agus, M.D.	2
3	**AMERICAN SNIPER** Chris Kyle with Scott McEwen & Jim DeFelice	4
4	**STEVE JOBS** Walter Isaacson	14
5	**TAKING PEOPLE WITH YOU** David Novak	4
6	**QUIET** Susan Cain Are there perks to being a wallflower in America today? Cain argues that in a country that values extroverts, quiet leaders and innovators are dramatically undervalued.	1
7	**KILLING LINCOLN** Bill O'Reilly & Martin Dugard	18
8	**DELICIOUSLY G-FREE** Elisabeth Hasselbeck	3
9	**THE PSYCHOLOGY OF WEALTH** Charles Richards, Ph.D.	2
10	**THROUGH MY EYES** Tim Tebow with Nathan Whitaker	21

SOURCE: *Publishers Weekly*, week of Feb. 7, 2012

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The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

Says Janet Jackson's nipple to M.I.A.'s finger: "So tacky. At least I had the decency not to swear."

Gossip Girl's identity is finally revealed. Phew. 2007 was waiting with bated breath.

Cover his head and you'd swear it was Madonna.

The Betty Buckley/ Randy Jackson Twitter war: a.k.a. Cat vs. Dawg

Better than *Idol*

Sloths are having a moment thanks to *Jimmy Kimmel Live!*, *Ellen*, and the new Honey Badger book. Other deadly sins are all like, "About time sloths got off their butts."

"Lucci's the finger down the throat of my happiness." —Victoria (Wendie Malick), on her rival Susan Lucci, on *Hot in Cleveland*

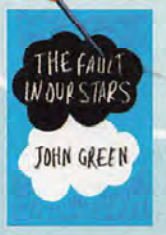
His first post-Potter movie opens big. Hogwarts has already sent a letter soliciting donations.

If you missed the sneak-peek episode of the intriguing new Kiefer Sutherland drama, *Touch*, you shouldn't have. Luckily, you can still stream it on Fox.com.

Willow Smith shaves her head. "Not a good idea," says Keri Russell.

Better than she was on *Idol*

Newt Gingrich and MC Hammer meet in Vegas restaurant. "Hello, Tone-Loc? It's me, Mitt. You free for lunch at Applebee's tomorrow?"



This amazingly excellent book was just optioned for a movie. Hollywood, please don't mess it up.

Attention, every single person in the music industry: This is how to sing the national anthem.

This headline from *The New York Times*: "The Rise of the Toilet Texter"

Dear *Downton Abbey*: Less *Man Without a Face*, more Dowager Countess, please.

Rachel and Brendon from *Big Brother* to compete on *The Amazing Race*. "Nothing comes between me and my Fast Forward," she screams.

→ **BULLSEYE IS A TV STAR!** *Watch* Extra *every Friday for more on the celebrities and stories featured in Bullseye*

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My student loan interest deduction
$800

My new energy efficient car credit
$2,084

Refund
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"I could use a latte"

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iPhone 4 S

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